TWENTY-EIGHT PAGES

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STUART BARNES.

M.S. Lowry

THE MATINEE GIRL

Dances have their days, their nights, their births and deaths. There were eras of gauze-frilled marionettes, whirling in horizontal pinwheels in which artists of the time claimed to have discovered all the wonders of the universe.

Our grandfathers went mad over the Black Crook ballet, which to latter-day imagination would suggest nothing but the mechanical acrobatics of dressed-up dolls with mechanical smiles and strenuous toes.

We of the present generation woke to the glories of Letty Lind in her chorus of lace that concealed the limbs as much as the ballet dance revealed them. How wild we went about Letty Lind and the skirt dance!

Then came the Loie Fuller drapery dance, a wonderful thing in its way, a woman's form, still, except for the motion of the arms and about it scrolls and fantastic wreaths of flim, making lines that might have been done by some decorative Japanese artist or an East Indian writer of arabesque language.

Then Clayton burst upon the dance with her almost uncanny writhings and twistings, marvelous as an exposition of muscles bent in the wrong direction in time to music, startling, spectacular, but scarcely beautiful.

These were the most original dances that have eventuated with the decade during which we were moving up in art to the present glorious era of the Cake Walk!

The *Danse du ventre* as a novelty has been succeeded by the Cake Walk. In Turkey, where the original Little Constantinople first wriggled, the sounds of triumphant ragtime sound now and the harem echoes to the melody of the Coon Song.

A cable from Paris tells that at one of the principal Parisian fairs the Cake Walk is featured and the Montmartre Almees have become colored ladies, while the haughty Arabs that figured in the *Danse duc ventre* are now made up as plain Thompson street "coons."

Not every one can dance. Julie Opp and Elsie de Wolfe, two of the most imposing women of the stage, have proved themselves leggy and impossible when it comes to the fascination of rhythmically moving limbs.

Once we thought that a clever woman could learn and master anything she chose to. But there is a mystery in the dance, and this was proved many years ago when during the last tour made by Mary Anderson, in which she played Perdita in A Winter's Tale, the actress danced in a shepherds' dance that was one of the revelations that genius sometimes gives.

For even by those who most adored Miss Anderson her awkwardness had been admitted. She was a great Galatea, because the part accorded with her statuesque (some called it wooden) way of holding her body.

But in this dance she was called on for the very abandon of motion, unstudied grace, laughter expressed in the movement of the limbs. A quick little run almost to the footlights it was, she being the central figure of a line of shepherdesses and goatherds, the thin draperies of silk drawn back about her—her form bent forward in the effort of drawing them in, her hands in theirs on either side.

This dance was what a dance primarily means—a natural expression of joy, emotion given play in the movements—in fact, the art of Delsarte exemplified in the dance.

Nothing like this dance has ever been seen before or since. But several years ago a young woman named Duncan came forward with a reading of Omar Khayyam, which she expressed in a series of motions which she called a dance.

It was a New Art idea, and many of us smiled at it without investigating its meaning. Delsarte's idea had been cheapened into a fad at its inception, and when a smile once breaks on the face of New York, nothing can stop it from spreading to a grin.

One distinguished critic said he didn't see why a woman standing on one leg with her eyes rolled up meant anything but a stork, and when she wasn't a pretty woman he thought it bad taste.

The Duncan was tall and slim, with long arms and legs—built something on the Mrs. Patrick Campbell order, and, like Mrs. Campbell, beautiful when she struck a pose, but awful when she moved.

And the Duncan, being younger, didn't manage herself so well, and men called her rawboned. Until some astute manager picks out one of these anemic women wonders and fastens her firmly on a pedestal with a hat pin, the average theatre-going man can't see her.

So Duncan took to teaching little girls to pose like flowers, an idea that since has found expression in many of the choruses of our musical comedies, and when the old Windsor Hotel burned down Miss Duncan's class created a sensation moving from the building nodding their heads and waving their little arms and legs in imitations of daisies, entirely unconscious that they were escaping from a fire.

New York failed to see anything in the idea of a dance expressing the meaning of a poem. A clog, a high kick or a cake walk was our limit!

Then Isadora, the lean and lovely one, went to London and danced in the drawing rooms, those Meccas through which Americans who can't make good on this side seem to become prophets!

Londoners took her up as a fad—they'll take up anything that comes from America—and by degrees she moved on to Berlin. And lo! from Berlin comes the news that a temple built in the old Greek style is to be erected for her; that two hundred and fifty thousand dollars have been taken up by subscription for the purpose; that she is charging the same admission prices as Coquelin and Bernhardt—in other words, that the Duncan has arrived, although she had to travel from San Francisco to do it!

Great artists are painting her as a Botticelli angel, with bare feet and diaphanous draperies, and audiences are thronging to see her very much as New Yorkers did when Dowie first came to enlighten us with her doctrines.

The trouble with us over here is that we are too ready to break into cheerful smiles over things that we do not comprehend. Once some one tells us about it we go like sheep to worship, but we'll flock the other way more quickly unless we get a hint from some foreign source.

We depend on externals of all sorts in art, and we rush to extremes—from hair-cloth parlor sets and self-feeding stoves with little mortuary urns on top, to the cosy corner and the fake armor, sold in the department stores at 39 cents for a neat shield and 18 for a fair-sized spear.

If a man or a woman either undertakes to teach us anything in estheticism or poetry or beauty, we immediately size up the individual and begin to take what he teaches as a part of him, and him as a part of it, like gallery boys guying a lecturer because he has a wart on his nose.

Duncan, the lanky Californian, was trying to teach us something wonderful when she stood on one leg and rolled her eyes up to the ceiling, but her legs were bad and we didn't understand her, and that settled it.

"Delsarte!" we muttered, "that everlasting Delsarte! Imagine paying Two Dollars to see that!"

Perhaps if Duncan comes back to us better developed we may begin to understand, especially if she gains the praise of Paris and Vienna as well as that of London and Berlin.

Delsarte was a musical enthusiast before he began to study the expression of emotion in the movements of the body, and would probably have been a great opera singer if he had not lost his voice. He attributed that misfortune to the unnatural methods of voice training then in vogue, and devoted himself to the study of anatomy and the language of all ages—that of gesture.

He was the discoverer of psycho-physical culture, as it has been called, but he died before he had given to the world one-half of the discoveries that had come to him from his research and inspiration.

The idea that went abroad at one time associating lackadaisical poses and attitudes with the name of the French philosopher was as wide of the mark as possible; for the teaching of Delsarte called above all else for the natural pose unhampered by artificiality.

All of his inspiration has come to us in the shape of physical culture, deep breathing, exercise, manful poise and the many prescriptions of real emancipation for ill health, physical and mental, that are ousting drugs and druggists from their once proud position.

It would seem as though there were a great future for the dance that in some way will ally itself with the art of pantomime aided with music to bring us a new form of entertainment, more subtle than any we have known.

Perhaps the words of old Omar that lend themselves so readily to the postures of the Delsarte dance were symbolical of the dawn of the *Danse du ventre* and the Cake Walk.

In the original Persian the meaning is of course more clear, but we can glimpse it dimly even in the English:

"Wake, for the Sun, who scattered into flight
The stars before him from the Field of Night,
Drives Night along with them from Heav'n, and strikes
The Sultan's turret with a shaft of light!"

After the Cake Walk—then what?

THE MATINEE GIRL.

Photo by Sarony, N. Y. CECIL SPOONER AS LADY PEGGY.

CECIL SPOONER AT DALY'S.

At Daly's Theatre last evening Cecil Spooner commenced an indefinite engagement in Mrs. Spooner's elaborate production of Frances Aymar Mathews' comedy, My Lady Peggy Goes to Town, in the title-role of which THE MIRROR publishes on this page an excellent portrait of Miss Spooner. The occasion served to exemplify that the high pedestal upon which long ago Brooklyn placed the actress, not alone for her portrayal of Miss Mathews' dainty and spirited Karolus, but for her unfailing artistic endeavor in numerous other roles, has been justified. The audience at Daly's last night was one representative of both the New York and Brooklyn playgoing public, and it welcomed Miss Spooner heartily. The year of preparation devoted to this role by Miss Spooner as well as the years of effort which preceded it contributed to the finish and technique of her performance. Further note of the event will be made in THE MIRROR next week.

GORKI'S GRIM DRAMA.

A new play, entitled The Night Asylum, by Maxim Gorki, the Russian novelist, has lately won enormous success in Berlin. The playgoers of the city have gone wild over it, despite the horrible picture that it presents of criminal life in Russia and the hideousness of its scenes. The action takes place in a retreat for the very dregs of society. Thieves, drunkards and imbeciles are there. To these a pilgrim comes with words of hope, and thereafter, in the murk of the squalid place, there shines a ray of pure light. The tragic climax of the play is hideous, but so true to life are the characters and so logical is the plot that the performances, it is said, hold the audiences spellbound.

INDEED A SPECIAL RATE.

In Ohio there is a little town named Jackson and in the little town of Jackson is a hotel called the Cambrian. To this hotel went Thomas B. Armstrong, advance agent for The Prisoner of Zenda company, who met the clerk. Whereupon the latter invited the entire company to stop at the big hotel in the little town, saying that he would make them a "special rate." When the day of reckoning came each actor found that the special rate was 50 cents in excess of the usual charge, and when complaint was made the complainants received the cheerful information that while the regular rates were $2 per diem, the charge for actors was $2.50.

REFLECTIONS

Photo by Bushnell, San Francisco.

Above is a likeness of the sterling German comedian, Charles A. Mason, the junior member of the firm of Mason and Mason, who under the management of Brockhurst and Currie have just concluded their second successful starring tour in Rudolph and Adolph. Mr. Mason has enjoyed a long and honorable career as a delineator of the German-born, American-adopted type whose struggles with English as it is spoken always provoke amusement, and whether as a member of a company in the support of other stars or in stellar roles himself, he has always brought a careful, conscientious endeavor to his performance that is as conducive to the pleasure of the audiences as it is appreciated by the management in whose employ he chances to be. In the summer months Mr. Mason usually has been a prominent member of the merry colony of Thespians who were wont to gather at Mt. Clemens, but he has transferred his allegiance with many others to St. James, L. I. Next season he will continue under the same management on Rudolph and Adolph's third tour.

Frank P. Haven, who left A Break for Liberty at its closing on April 27, has gone in advance for the Beatrice Horne company, which opened a Summer season at Danbury, Conn., on May 4.

May Evers Abbey, who closed with the A Desperate Chance company on May 2, is in New York.

A Gambler's Daughter company (Western) closed its season on April 26 at Louisville, Ky. Marie Laurens, Jimmy Norval, and Walter Stanhope have been transferred to the Eastern company, which is headed by Clara Thropp and which will not close until the last of June.

William Webb has returned to New York, having left Kathryn Kidder's company. He will soon go to Columbus, O., where he will play a Summer stock engagement.

Master George F. Miller has been engaged for next season with The Stain o' Guilt company.

Tim Murphy will close his season on May 17.

Louise Dew lectured upon the Music and Drama of the Japanese before the Women's Club at Y. W. C. A. Hall, Brooklyn, on Tuesday afternoon.

A Greek play in the Greek language was presented by Greek actors on the evening of April 26 at the Grand Theatre, Boston. The piece is called The Young Shepherdess and was given by an Athenian company which is touring the United States.

Abbot Davidson has assumed the role formerly played by Edwin Stevens in Nancy Brown at the Bijou.

Antonio Maori will give a performance of Hamlet on May 4 at the Grand Theatre, Grand and Chrystie streets.

James D. Proudlove, musical director of the Ollie Halford Stock company, has closed a thirty-two weeks' season at Scranton, Pa., and will spend the Summer at Ithaca, N. Y.

Arnold M. Alexander has closed with the Across the Pacific company and is resting at his home at Clarion, Pa.

Manager Lovenberg, of Keith's Theatre, Providence, R. I., has offered a prize of $250 for the best play submitted to him before May 20. The competition is limited to Rhode Island playwrights and the winning effort will be produced by the Albee Stock company, which is playing at that house.

The Runaways, which was to have opened last evening at the Casino, will not have its first performance until next Monday.

William T. Keough will on May 14 produce Hal Reid's play, A Child Wife. After ten days on the road the play will be brought to the New Star Theatre for the week of May 25.

George H. Rome closed with the Reaping the Harvest company on April 11 at Portland, Ore., and is now with the Harry Corson Clarke company, which is playing a stock engagement at the Baker Theatre in that city.

Louis Werba will direct the Herald Square Theatre when it shall pass into its new management.

Ritta O'Neill, of The Power Behind the Throne company, has obtained a decree of absolute divorce from Rose D. O'Neill. The decree was granted on April 28 by Justice Fitzgerald.

Jack Slavin has been engaged by J. C. Duff for roles in The Country Girl, The Runaway Girl, and The Circus Girl, which Mr. Duff will this Summer present on the Pacific Coast.

Charles Frohman, it is announced, has secured the French play, Crainquebille, and Henry Arthur Jones' comedy, The Whitewashing of Julia.

Robert V. Ferguson has gone to Washington to play a series of Shakespearean and old comedy roles with the new company, headed by Bertha Galland, at the Columbia Theatre there.

Otto F. Peck and Mattie Klipper, both members of the Ethel Tucker Stock company, were married at Creston, Ia., on April 27.

Devore Parmer has been engaged for the leading juvenile role with Clarence Bennett in A Royal Slave.

Mr. and Mrs. Alexander Leonard recently celebrated the tenth anniversary of their marriage at Lawrence, Kan.

The Vendome and Grand Stock companies, of Nashville, Tenn., participated in a ball game on April 28, the former winning the contest.

Anton Van Rooy has been engaged by Heinrich Conried for the next season of opera.

Louise Gunning has been engaged as prima donna with Frank Daniels.

Drina de Wolfe, preferring not to accompany The Taming of Helen on its road tour, on Saturday night left the cast.

IN OTHER CITIES.

SAN FRANCISCO.

[illegible] Grand, remodeled Orpheum is under such an [illegible] and Governor rents it a performance, and Governor rents it a performance of [illegible] was sold [illegible] with its [illegible] which were offered [illegible] to Manager's commission, the boys of the various theatres contributed to very [illegible] The commission [illegible] was ready Oct. 24, but Manager [illegible] was a disappointed and untruthful statement, complaining [illegible] refused to receive the money and to clear the boys of the bother out of their faithful hearts. Then, at [illegible] further says, Commissioner expended $1.50 in a parade when the Republic and $1,000 upon citizen's fund for Commissioner's own services, and charged these expenditures to the proceeds which was nothing the Milwaukeans or anything them. The suit is the ultimate culmination of [illegible] that have been rife in the theatrical world locally for several months. And the end is not yet!

CHARLES JAMES MITCHELL.

NEWARK.

At the Newark Cecil Spooner in My Lady Peggy Goes to Town April 27-2 brought to the house [illegible] enthusiastic and appreciative audiences throughout the week. The first night, 27, was the annual benefit of the Elks; 28, that of the International Association Machinists, and 29, the Masonic order had their. But it needed not the aid of troupe to enhance the drawing qualities of the daisy and clever little actress. Cecil Spooner, whose portrayal of the part of Lady Peggy Burroughs fully justified her in venturing into dollar realms. In assuming the character of a young man the transition was marked by some of the features that so often mar efforts in this line. As the young woman of the young man, Miss Spooner's acting was marked by sincerity, delicacy, and a refined appreciation of, as well as capability for, just what was demanded of her. A capable co. supported Miss Spooner, notably Walter Hale as Sir Percy de Rohan, Wilmer Gleardet as Sir Nobby McTart, and Lynn Pratt as Beau Brummell. Clever work was done by Clara Coleman, as Jane Cheeky. The [illegible] background left little to criticise, and the costumes were rich and appropriate. The incidental music of the piece, especially commented by Ray Newton Hale, was one of the pleasing features. The quantity of flowers received by Miss Spooner nearly, if not quite, broke the record of the house. De Wolf Hopper and co. in Mr. Pickwick 4-9.

Blaney's stock co. assisted by Will H. Vedder and others, gave the initial week's performances of the new play, The Child Slaver of New York, the joint work of Howard Hall and Charles E. Blaney April 27-2. The plot contains a prologue in pantomime and four acts, and held the audience on the first night until 1.30 a.m., since then it has been hoiled down to 11-15. The plot of the play revolves from the Klondike to, figuratively speaking, Hell's Kitchen. It deals with the theft of the deeds of a miner's claim, the supposed murder of the miner, and the escape of the villain, who does all this. Then the scene changes to New York, where the miner's wife and child are abducted for the purpose of securing a will that, with the deeds already in his possession, would make the villain a combination of Rockefeller and Vanderbilt. Thrilling situations are brought about by the introduction of a death chair, an adjustable [illegible] elevator, an underground railway, and a Fagin Kindergarten. The play is not lacking in originality, and will, no doubt, when condensed so as to be less unwieldly, prove a successful money-maker on the road. In expending $10,000 in staging this production Manager Blaney is to be congratulated for his faithfulness to expense in his efforts to please his patrons. Max von Mitzel put spirit into the part of Charles Potter, the miner. The villainous John Foster lost none of his vicious attributes as acted by Harry Fenwick. Laurens Hascall had the somewhat ungrateful part of Hopkins, the giant Hoodlum, and had little to do but be "Big Ingun" and grunt. Maud Edna Hall's part of Junie Hart, a woman reporter, made no unusually demands upon her ability. Ethel Fuller had a part that was not a long one, but did well as Rosa van Doren. Van Dyke Brooks cleverly impersonated Abraham Levy. The scenery and stage [illegible] were elaborate and appropriate. A Nutmeg Match 4-9.

The Columbia gave good returns for the money in the way of thrilling sensations 27-2, by presenting On the Stroke of Twelve. Scenery and stage settings that were in keeping with the play were an acceptable feature. The co. was a good one. Lamar Neu was a capital Jack Rutledge, while Walter H. Crosby's acting of the part of George Balderdash was manly and modest. Frederick Morley capably differentiated the characters of Henry Rutledge, and Van Dyke, prisoner No. 1169. His character work was that of Harry First, as Mawa Levi. The other members of the co. contributed valuable assistance. The Denver Express 4-9.

A clever co. presented At the Old Cross Roads to full houses at the Empire 27-2. The presence of James M. Brophy, an old Newark stock favorite, had much to do with the enthusiastic reception of the offering. Mr. Brophy's delineation of the character of Dor Kerr was manly and vigorous. Harry L. Dockstader, in the part of Tom Smith, gave a most original exposition of the genus tramp. As the colored servant, Aunt Ellen, Mrs. Charles G. Craig was admirable, and was ably seconded by Louise Valentine in the aboriginal part of Young Mingtaupt. Last, but not least, Retha Williams, as Parepa, an octoroon, gave a portrayal that was replete with feeling and emotion. The singing of the Bachelor Quartette was an interesting feature. McFadden's Row of Flats 4-9.

At the close of the present season Manager Jacobs intends to entirely renovate and rejuvenate the Columbia. New metal side-walls and proscenium, new decorations and carpets and tiled lobby floors, together with new heating and electric plants are among the improvements provided.

C. L. NELSON.

KANSAS CITY.

The engagement of Henrietta Crosman at the Grand April 27-2 marked two distinct phases in local theatrical history. First, it was that talented woman's first appearance as a star before a Kansas City audience; and, second, it marked the first step of the independent attractions in our city. The Sword of the King was Crosman's vehicle, and it proved adequate to carry both the star and her excellent co. into instant favor. The role of Philippa offered her many and varied opportunities, and all were taken full advantage of. As a comedienne we have seen few her equal, and she also proved herself capable in the serious scenes. She was recalled again and again after both the second and third acts. The supporting co. was excellent, and included several familiar faces. Hobart Bosworth, last seen here with Amelia Bingham, was excellent as Ned Royston. Sheridan Block offered a strong portrayal as the Prince of Orange, and Henry Bergman was very amusing as Rondinaeque, the Frenchman. Adele Block, the former leading woman of the Century Stock co. here, was given a warm reception, and her work as Prudence Rumet was one of the delightful bits of the play. The production was well staged and costumed. The attendance was large. At Piney Ridge 3-9.

Kate Claxton in The Two Orphans 10-16.

Richard Mansfield in Julius Caesar packed the Willis Wood for four performances 26-28. But while the audiences were large it cannot be said that they were entirely pleased, for while the play ranks high as a classic production, is not one that the general public care especially for. As a spectacular production it was not nearly equal to his Henry V, and so far as offering him opportunities is concerned, he has been seen to much better advantage many times before. Mr. Mansfield's conception of the character of Brutus was certainly an original one, and proved exceedingly satisfactory, for he was repeatedly recalled after his scene with Cassius in the fifth act. The Cassius of Frederick Paulding was also a strong characterization, and is deserving of much praise. Arthur Forrest scored heavily as Mark Antony, his oration being an exceptionally fine piece of work. He also won several curtain calls. Arthur Greenway as Julius Caesar. Henry Wenman as Casca. A. C. Andrews as Trebonius. Maude Hoffman as Calpurnia, and Dorothy Hammond as Portia, also deserve mention. The production was elaborately staged and costumed.

Nance O'Neil came to the Willis Wood 27-2 a comparatively unknown quantity to Kansas City theatregoers, but left with their hearty approval and the wish that she may come again. Her repertoire consisted of Magda, Elizabeth, Hedda Gabler, Camille, and The Jewess. The first, however, was probably the best of the productions, from all points of view, for it afforded both the star and her co. some excellent opportunities. The local critics were very loud in their praise of Miss O'Neil, and the public voiced their sentiments. Her portrayals were in truth both strong and artistic and impressed themselves strongly upon the mind. E. J. Ratcliff acquitted himself admirably in his several different impersonations, as did also McKee Rankin. Other principals in the support were Charles A. Millward, Hal De Forest, Herbert Carr, Joseph E. Whiting, Rica Allen, Agnes Rankin, and Mrs. Charles W. Brooks. The productions were well staged and costumed. There are no attractions announced for this theatre until 25, when Nat Goodwin and Maxine Elliott appear in The Altar of Friendship.

Nathan Hale was given an admirable production by the Woodward Stock co. at the Auditorium 26-2. The play was well staged and excellently played and drew large audiences throughout the week. Lester Lonergan played the title-role and seldom has this versatile actor appeared to better advantage. The finish that is usual in his performances was noticeable in the naturalness and strength of the portrayal. Alice Treat Hunt as Alice Adamp was also well cast and shared honors with Mr. Lonergan. Praise for other well played parts is due Minnette Barrett, Rosalie Warren, Lucille Lewis, Lewis Morrison, H. Guy Woodward, Frederick Sumner, and W. H. Wadsworth. Dr. Bill 3-9.

Sandy Bottom was the attraction at the Gillis 26-2, playing to large audiences. The plot was a familiar one, but was well worked out and afforded some good opportunities to [illegible] Frank Jones, Harold Hoffman, J. A. Gorey, Harold Hoffman, Lucille Hubert, and Eva Earl Dymott contributed the principal roles to success. The production was fully up to standard, keeping the Harvest 3-9.

Kansas City is to have an annual carnival of amusements during the month of May. Dentzel and Bell's Carnival shows will exhibit here 11-16, the Frank Ferrari's Pike Wild West show and all the Frank Carver Cole Younger Wild West aggregation are listed for later in the month.

D. KEEDY CAMPBELL.

PITTSBURG.

The first heralding of a circus comes to be a sure herbinger of Summer in this region, and almost on the same day the little news item which is not unexpected by any means, has just been filled by the local [illegible] of Barnum & Bailey's Wild West 4-6, Walter L. Main's Circus 11, and Ringling Bros.' Circus 13-15.

An Artist's Model played to fair patronage at the Nixon April 27-2. It certainly was an off week at this house, and this 10, 20 and 30 cent sort of a co., in a play without a single feature to recommend it, did not meet with approval. The entire action of the play dragged with the exception of only a few situations, and the co., as a whole, was far from the workout very much here. Baby Russell stood out in strong relief against the other members of the co., and as Pattie Pillingham proved herself to be a pleasing and clever soubrette. Her dancing specialty was very good, which, together with her animated acting, combined in making her appear like a welcome ray of sunshine appearing through a dull cloud. J. Harvey Cook stood out in bold relief upon the star, playing the role of Harold Davenport, but his efforts were similar to a penis-diamond without its essential backing. Harry Lamont as the French waiter-actor, Belli and Gus Gannon as the Gallic Charlie Comedge, played their small roles acceptably. The McCann Family, father and two tiny boys (a local amateur trio), were interpolated to help out, but were unsuccessful. Hagenbeck's Trained Animals 4-9.

At Cripple Creek met with one of the most enthusiastic receptions at the Nixon 27-2, which it played last season, that a Hoyt play ever received here. The mountings was picturesquely pretty, and the co. was a strong and unusually well balanced one. Joseph Greene played the heroic role of Jim Haggold in a cool and virile manner. Frank Russell as Martin Mason, and Collin Varrey as Alverez, were a formidable pair, and were accorded plenty and hearty salvos. Jean A. Petrinelis as Ana Marbury was very effective, while Dolly Kling as Maggie Mason, Mary Agnes Mann as Belle Gordon, and Baby Vivian as Little Tatts, each won marked favor. The others: H. R. Atherton as Waketa, Edward Mann as Ben White, and Paul F. Whittaker as Reginald Harwood deserve mention. On the Suwanee River 4-9.

The Pride of Jennico was presented at the Grand 27-2 by the stock co. before good sized audiences that could not have been other than well pleased as evidenced by the applause, and curtain calls were demanded at the end of each act. The mounting was nearly as lavish as that of James K. Hackett's production seen in this city a few seasons ago. The co. acquitted itself commendably, although at times the action was a little slow. Eva Taylor during the past several weeks has been doing remarkably clever work, and her portrayal of Princess Ottilie was another of her delightful efforts. Lisle Leigh made her first appearance with the co., playing the part of Michael, and was a victory. Her acting of this role could hardly have been excelled, and if her future efforts are on the same plane her success here may be assured. William Ingersoll's enactment of Basil Jennico was very good as a whole; his quiet and subtler lines were more effective, as at times his heavier ones lacked the needed force. William Beach as Prince Eugen, Mace Greenleaf as Sir John Bedford, William McVay as Baron Von Krappitz, and Wallace Dalton as Janos, gave well defined portrayals, while the minor roles were satisfactory. The Climbers 4-9.

Lois Glaser in Dolly Varden 27-2 at the Alvin followed by A Chinese Honeymoon 4-9.

The closing bill of the season, beginning 11, at the Grand, will be a fine Shakespearean revival of As You Like It, with Eva Taylor as Rosalind and William Ingersoll as Orlando.

Minna Phillipps, who severed her connection with the stock co. last week, will open with the Shubert Stock co. in Syracuse on 4.

When the Eighteenth Regiment has its benefit at the Alvin 28-30 Sarah Truax will play the leading role in Held by the Enemy.

Thomas Meighan, who will play leading business with the Katherine Rober Stock co. in Providence during the Summer season, was tendered a farewell dinner in Allegheny by the local Knights of Columbus. Mr. Meighan left 4 for New York city, prior to going to Providence.

ALBERT E. L. HEWER.

PROVIDENCE.

The Bostonians came to the Providence Opera House April 27-29, presenting Robin Hood and Maid Marion to very good houses. The work of the organization was up to the standard for which it has long been noted. Henry Clay Barnabee, W. H. MacDonald, William C. Weeden, Howard Chambers, Olive Celeste Moore, George Frothingham, Josephine Bartlett, and Florence Walcott were the principals. E. H. Sothern in If I Were King opened 30 for the remainder of the week, Ben Hur 4-16.

An evening with Weber and Fields and their all-star cast is a rare thing for Providence, yet it is what we had evening 27 at the Empire Theatre, and even with prices ranging from 50 cents to $2, the house was filled to capacity. There were rumors that the engagement would be a frost with seats at $2 per, but far be it from so, it was the event of the season, and the large audience was decidedly warm and cordial. Twirly Whirly and The Big Little Princess were put on in true Weberfieldian fashion and every body was well pleased. Weber, Fields, William Collier, Peter Dailey, Lillian Russell, Fay Templeton, Louise Allen, Charlie Bigelow, and John T. Kelly, all in one evening. Any one of them in a week would be a good card here. They were all given ovations, and the large, handsomely costumed, and well trained chorus deserves a word of praise. The Empire was certainly "it" on the evening of 27, thanks to Manager Spitz.

Beginning Tuesday afternoon, 28, and for the remainder of the week, the Empire bill was When Women Love, a new scenic heart interest melodrama. The story is well written and appeals particularly to the laboring classes. The opening audience was enthusiastic, and the piece bids fair to become popular. The new play had added interest here, in that the leading role of Madge Carlton was played by Pauline Baxter, a well-known Providence woman. She gave a strong performance, and was the recipient of four large bouquets. The leading male part (Harold Young) afforded Walter McCullough an excellent opportunity to display his talents. He played with impulsive vigor and shared with Miss Baxter in the honors. In the supporting co. were Joseph Manning, Arthur Sanders, Clint G. Ford, E. L. Boas, George H. Sinclair, Norman Bryan, Lillian Kingsbury, Grace Covert, Jeannette De Jean, Agnes Raymond, and Helene Carleton. William Morris in When We Were Twenty-one 4-9.

The Jilt received an admirable presentation by the Albee Stock co. at Keith's 27-2, and business continued large. The play has a story of absorbing interest and the various parts were creditably interpreted by Edna Phillips, as Millicent, Malcolm Williams as Myles O'Hart, Isabelle Evesson as Kitty Woodstock, Frank Losee as Sir Marcus Wylie, Beatrice Ingram as Phyllis Welter, and others. Christopher, Jr., 4-9.

The Imperial offered Happy Hoolligan 27-2 to a series of good houses. The title-role was cleverly played by Rose Snow, whose make-up was excellent. The support was good. A Day of the Streets 4-9.

In place of the usual melodrama at the Park that house had Mickey Finn 27-2, with Eddie Russell in the title-role. Peck's Bad Boy 4-9.

The closing concert of the season was given by the Arion Club in Infantry Hall 28 before the usual large audience. The programme included "The Eve of St. Agnes," "The Aria from Nadeschada," and "Stabat Mater." The soloists were Charlotte Maconde, soprano; Josephine Jacoby, contralto; E. P. Johnson, tenor; Julia Walker, bass, and Francis Rogers, baritone. Dr. Jules Jordan conducted.

Manager Lovenberg, of Keith's, offers a prize of $250 for the best play submitted before May 30, written by a resident of Rhode Island. The successful play will be produced the week of June 1 by the Albee Stock co.

Several Providence people went over to Fall River 28 to see Mrs. Fiske's production.

Jessie Sweet, of Joseph Jefferson's co., who has for the past two weeks been ill at her home in this city, left 2 for New York. She will join the co. 4 for the Harlem engagement.

HOWARD C. RIPLEY.

BUFFALO.

The Baldwin-Melville co. put on Under Two Flags at the Teck April 27-2 to good business. The performances, scenically and otherwise, were all that could be desired and reflect much credit on the management. Amelia Gardner played the role of Cigarette splendidly, giving it the dash, fire and final pathos that the role requires. Thomas Findlay was very successful as Black Hawk, as was M. L. Alsop as Bertie Cecil. Blanche Seymour, as Princess Corona, added another to her long list of successes here. Giusto Socola, as Berkley Cecil, was, as usual, earnest and effective. John T. Dwyer as Seraph, W. J. Demming as Rake, and the Misses Varney and Bates, and A. Burt Weaner completed the cast. Next week, The Christian.

The old favorite, the Cattle King, was given a warm reception at the Lyceum 27-2, and its many stirring climaxes were applauded vigorously. The co., headed by John J. Farrell, is a very good one. Mr. Farrell makes a handsome and very effective Bob Taylor, and was ably seconded by Marie Potter, as Kate Payton. Jack Webster was gassy humor, doing the [illegible] lery for him Dan Pedro. The specialty was [illegible] S. Sully as Sunset Ryan, and it was well [illegible] after. Some very fine scenery and traffic [illegible] helped to make the production a success. Attendance 4-9.

E. S. Willard's engagements here are always looked forward to with a source of great pleasure by the intelligent theatregoers, and his many friends turned out in goodly numbers to witness his [illegible] performance at the Star 27-2. Besides giving his familiar Middleman, Tom Pinch, The Professor's Love Story, and The Optimist, Mr. Willard was also seen in the role of Cardinal Giovanni de Medici in The Cardinal. A more interesting drama has not been seen here in a long time, and acted by the co. Mr. Willard has surrounded himself with, it was indeed a treat. As the Cardinal, the star has added another success to his long list of characters. Chief in the support was Maude Feely, an exceedingly talented and handsome woman. Rose Benedict and Maud Hosbrook also have prominent parts and acted with their usual finish. Others in Mr. Willard's support were Ernest Stallard, A. S. Holmwood, H. Bartlett, and Bassett Roe. The Bostonians 4-6. The Strollers 7-9.

Bolivar's Busy Day gave the patrons of the Academy a nerve tonic 27-2, after the long run of melodramas that have appeared there. Billy B. Van, a great local favorite, and Nellie O'Neil, the veritable soubrette, head the co. and are supported by a fairly good cast and chorus. Some entertaining specialties and catchy musical numbers are introduced, which added to Mr. Van's fun-making, makes the performance acceptable. Good business ruled. The James Boys in Missouri 4-9.

The St. Louis Dramatic Circle, the oldest dramatic organization in the city, gave a splendid performance of The Pride of Virginia at the Teck 24 to crowded house.

The advertising agents of the Academy will have a benefit at that house 3. An interesting vaudeville bill has been arranged.

The Elks gave a theatre party at the Teck April 30, and between the acts presented Manager Bill Swain, of the Baldwin-Melville co., with a locket case as a token of their appreciation of his courtesy in giving them the use of the theatre at their recent benefit.

The Buffalo Press Club have decided to abandon their proposed benefit production of Uncle Tom's Cabin, and instead will put on The Mikado 14 with the cast of amateurs that made such a success here recently in this opera.

JOSEPH O'CONNOR.

TOLEDO.

After reading the enticing press notices from the East that told how Alice Fisher became a star in a night through the medium of Mrs. Jack, it was a sort of a come-down to the Valentine audience, which assembled April 22, to find that Miss Fisher was not a second May Irwin, and that the dialogue in Mrs. Jack did not appeal to the ordinary theatregoer. There was a very small and very chilly house present. Francis Wilson gave us the first chance to hear The Toreador at home 23. The character of Henry Grieg affords Mr. Wilson many opportunities for his peculiar style of fun making, and a large audience was with him from the start. Bob Brunt, a former Toledo boy, who plays a small part in the opera, was most heartily received by his many friends.

Rogers Brothers were on hand with the usual bunch of nonsense, murdered English and a multitude of sins, which seemed to please a capacity house.

William Faversham drew a very light house to see him in Imprudence 27.

Anna Held to full house 28.

The appearance of James K. Hackett at the Lyceum 24 marked a new epoch in the history of theatricals in this city. First it meant that at last a Toledo playhouse was thrown open to the talented men and women who, headed by the genius of Mrs. Fiske, are waging war against the so-called Theatrical Trust. It also showed that if you give the people what they want they will go anywhere to see it. In spite of strong counter attractions, the house was filled with representative people, who greeted the young actor with acclaim.

The Warren Stock co. put on The Double Step 27-2 and left nothing to be desired, every member giving just the right touch to the part with, which he or she was intrusted. The character of Sadie was not as well suited to Miss Warren as some others in which she has appeared, but she invested it with a certain delightful charm, that as she does everything she undertakes. Mr. Walton is an actor who can express the finest shades of the art and always gives a performance that is a constant delight. Mr. Bess set the play in a most artistic manner.

At Burt's A Ruined Life opened 27 for half week's engagement to crowded houses. There was plenty of action in the piece and a plot so complex that it would take a diagram to follow it through successfully. The co. is headed by Hale Cressy, and includes E. Lawrence Lee, the author of the piece.

The Peddler's Claim affords Sam Morris an opportunity to introduce a Hebrew character, in which there is an absence of whiskers, baggy clothing, and the grasping disposition assumed to believe to that particular race. The story is not strong, but the personality of the players makes up nearly for the action of the piece that is seldom a distinct hit. The engagement was for 26-29 and business was good.

The week 28-2 will be the last one of the Macdowell-Stone combination at the Empire. A litigation has arisen over the royalties on the Hardon plays, which causes the sudden ending of a very prosperous Spring season. The management now announces that the old co., headed by Harry Glazier and Miss Dean, will finish the season. Messrs. Atwell, Hartford and Hamilton have also decided to remain.

Manager Frank Burt, of the Lyceum and Burt's, has gone to Mt. Clemens for his health. He has been troubled with rheumatism in various forms for some time.

C. M. EDSON.

SPRINGFIELD, MASS.

The performance of A Country Store, given by local amateurs April 24 for the benefit of the Homeopathic Hospital, developed marked comedy talent in Elizabeth Aman, Charles O. George, John W. Roberts, W. I. Davis, George H. Holshouser, and Louise Bellamy.

Limerick Town. Pitou and Olcott made two appearances 25 in Old Chauncey Olcott work well together. Manager Pitou writes plays for Actor Olcott's songs; Olcott writes songs for Pitou's plays. Olcott sings the songs he puts in Pitou's plays, and repeats with a delicious brogue and blarney the words Pitou puts in his mouth; Pitou sings the praises of the show and counts up the fruits of their joint labors. The co. was up to the usual good standing—Miriam Nesbitt, Kevin Tilton, Matt Snyder, Elizabeth Washburne and others.

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...ship arguments of life in Klondyk as Finn hazy it. The Oriental wave that has been sweeping all the South reached a climax [illegible], with two full days of the spectacle Ben Hur, and right capably has it rewarded it.

Beginning 4 will be a reincarnation of Camp Payton, and, very fittingly, in Incorporate. That will be intermitted 5 to let in H. H. Powers, Klaw and Erlanger's [illegible] for four weeks the Payton forces will battle daily for the dizzy upland, the cold Jordan, after today each did its doughtiest deeds, and, remarkably enough, on the same day of the month to let in Rudolph Aronson and Klaw and Erlanger.

The Bijou and New Orleans close for the season 2; the Grand 3.

The New Orleans's last week had for the first three days Stanley Lewis in charge of the Mrs. Wiggs, with Jessie A. Bloodgood, of this city, for a vacation week. The play and performances merit a full house. Willie Weber, in an entirely new rendition, occupied the last half. It is certainly worth [illegible] every Gil first visit, at another house, but last engagement and Willie Weber all were remembered. Pauline Lilly Francis, Rob Welch, Richard Frank, Oscar Lewis, and Kate Coyle particularly strong.

Rose Sydell's London Belles began their third and the last full week at the Grand Opera House. They had a lively burlesque in two acts, though the latter was too heavy in spots, and up with it which the Van Dyke of their Chicago friendly musical put all the Tyler [illegible] partners with Tommy Wade were up all. The Queen of Life, with Rose Sydell's [illegible], the Four Bonnettas, as the human Wills, and Wallace Bros., Little Pearl, Frankie Fields, Fenton Kendall and others in [illegible] with Rose all the week. Mr. Billy Francis 4-9 will close the house for the season.

The fourth sitting of the Edwin Theatre was [illegible] Bessie Tyler Entertainers, and it had some very entertaining features, in which Gertrude Hall, the comedy work of A. Ellis Tyler and a musical [illegible] very flexible, also in Bobby and [illegible] Bessie Tyler, and Edwin and Bessie Tyler, Gertrude Hall, Ellis Tyler, Bessie Tyler, Edwin Tyler, Bessie Tyler, Edwin Tyler, Bessie Tyler, Edwin

CORRESPONDENCE

ALABAMA.

SELMA.—SAHARET OF SIDNEY (Leon and Bates, mgrs.): Played the close week ending April 4.

MONTGOMERY.—[illegible]—LIFE: A. B. and S. B. Minstrels left April 29 for New York on Southern.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (H. A. Kavanaugh, mgr.): Julian Rose co. April 20, 21, 22, 23, 24, Baby of Mine, A Gentleman Commercial, The War of '76, Week, A Prisoner of Zenda, and The Man from Lonesome; fair performances; good business. Rentfrow Company 27, in The Second Call of the Wild; excellent performances and business. The Prisoner of Zenda 28. Sidney's Rabbi 7, 8. Sweet Clover 12.

FORT SMITH.—NEW ELEC THEATRE (Harvard Philpot, mgr.): The Prisoner of Zenda April 29. Sweet Clover 12.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Are You a Mason April 12; excellent performances to good attendance. Our New Minister 19 opened to good business. Mrs. Patrick Campbell 21-25; business packed nightly; financial. The Cross Roads 26, 27, 28. Are You a Mason 27, 28. Our New Minister 2, 3.——NEWEY THEATRE (Dewey Theatre Amusement Company, lessees): High Class Vaudeville 20-26; business good.

SAN JOSE.—GARDEN THEATRE (Webster and Dyer, mgrs.): Robert Dempster in A Voice from the Wilderness April 13-18. The Girl I Left Behind Me 20-27. Convict Cook 27-3.——VICTORY (Charles P. Hall, mgr.): Are You a Mason 13; very laughable; fair house. Our New Minister 20. Lecture 21. Mrs. Patrick Campbell 23 in The Joy of Living entered by record house.——UNIQUE (Sydney Grauman, mgr.): Vaudeville.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, mgr.): Verna Corbett and Vaudeville co. April 20; light business; performance poor. Our New Minister 21; mildly satisfactory to fair business. Mrs. Patrick Campbell in The Joy of Living 24; performance well received. Our New Minister 1. Clara Mathes 4-12. William H. Crane 18.

SAN DIEGO.—1235 THEATRE (H. C. Wyatt, mgr.): Lucas Stock co. April 13, 14, in The Troubles of Tombing and Faschon pleased very good houses. Florence Roberts 16 in Magda and The Unwelcome Mrs. Hatch; fine performances to large and delighted houses.

FRESNO.—BARTON OPERA HOUSE (R. C. Barton, mgr.): Are You a Mason April 10; excellent business. The New Minister 22; excellent performance; fair business. Pulte, hypnotists, 20-29. Zig-Zag Alley 11, 12. W. H. Crane in David Harum 14. Florence Roberts 19, 20.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Charles D. Herman and the Warde co. April 25; fair presentation of Othello to small business. Al. G. Field's Minstrels 27 made good to large business. Kate Claxton 1. Mary Manning 5.——TEMPLE THEATRE (Grant Pauley, mgr.): Dark.——ITEM: The Hiawatha Gardens will be opened this season under the management of Robert Newcomb, who will put on a light opera co. during the summer months.

VICTOR.—OPERA HOUSE (R. G. Cunningham, mgr.): Zig Zag Alley April 19; good house. Kate Claxton in Two Orphans 30. Elks' Burlesque Circus 1 (local). Mrs. Bruce in Unorna 10. Charles B. Hanford 12.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Charles D. Herman and the Warde co. in Othello April 24; good business; fine co. Kate Claxton in Two Orphans 2. Barbara Frietchie 5. Mrs. Bruce 13.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Zig Zag Alley April 22; R. R. O.; performance good. The Taming of the Shrew 4.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, mgr.): Zig Zag Alley April 21; crowded house.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, mgr.): C. B. Hanford 5.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr.): Yale Dramatic Association, under the direction of Frank Lea Short and May Robson, presented Oliver Goldsmith's comedy, The Good Natured Man, before an audience that filled the Hyperion April 27, 28. The players registered a brilliant success in this most difficult comedy, dealing, as it does, with manners and sentiment. That the students realized the grace and ease of the eighteenth century is the strongest evidence of their success. The audience was large and smart, and it is stated that the box-office receipts were the largest in the history of the association. Weber and Fields were found to display the S. R. O. sign shortly after 8 o'clock 29, and one of the most fashionable and discriminating audiences enjoyed their all-star co., and hodge-podge entertainment. Of course Weber and Fields scored their usual triumph; their entrance in an air ship is excruciatingly funny, and Low Fields in the burlesque of The Little Princess does capital work. Charles Bigelow, as Miss Pinchin, Fay Templeton as Sarah Crabs, and William Collier, and Peter Daly as Rotti and Emmie are delightful. Lillian Russell sang "Come Down My Evening Star" most artistically, having half a dozen encores. A delicious caricature is that of Louise Allen, as Mary McPain, with a passion for olives. Last Symphony Concert afternoon 30 to representative audiences. The Duchess of Devonshire 30. Chauncey Olcott 1. David Warfield 2. Music Teachers' Convention 4-6. Sothern 7. Felix Adler 8. Amelia Bingham 9.——NEW GRAND OPERA HOUSE (G. B. Bunnell, mgr.): Robert Mantell in The Face in the Moonlight and Monbars did banner business 27-29. Mr. Mantell is a conscientious actor and his work received praise from both press and public. His co. were well chosen, and the settings and costumes were fine. Defending Her Honor, a new melodrama, called out large gatherings, despite the weather 30-2. There were elaborate scenic effects and a strong co., including J. E. Hutchinson, John Marble, Suzanne Willis, and Mabel Florence.——ITEM: Lillian Russell and Peter Daly were entertained while here 29. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): The Four Cohans in Running for Office April 24, 25 entertained crowded houses. The piece is snappy, bright and exceedingly funny. Many catchy songs and dances are interwoven and the chorus is of remarkably good voice. Chauncey Olcott in Old Limerick Town 27 drew a large audience that manifested its approval by frequent laughter and applause. Boston, Providence, New Haven, and Hartford were the only New England cities favored with a visit by Weber and Fields in their Spring tour. Every seat and box was taken 30, and even standing room was at a premium, the orchestra seats readily selling at $2.50 each. The entire co., including Weber, Fields, J. T. Dailey, William Collier, J. T. Kelly, C. A. Bigelow, Lillian Russell, Fay Templeton, Louise Allen, the Broadway chorus and their own orchestra, 110 people in all (traveling in a special train), make up the co. exactly as seen in their own theatre. Their latest successes, Twirly-Whirly and The Big Little Princess, were the vehicles that served to convey their funny doings and catchy songs and well drilled chorus. The applause and encores were frequent and hearty. David Warfield was well received 30 in his return engagement of The Auctioneer, in which play he has abundant opportunity of displaying his talents as a Hebrew impersonator. Marie Bates was noticeable in support for her good work. Robert Mantell 30-2. Hoyden and Hoyt's Merry Pictures 4, 5. R. H. Burnside & Annie Buckley 7. Yale Glee Club 8. The Duchess of Devonshire 9.——NEW HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): The Sign of Life, introducing the clever novelties, the Zanettis, Zoe Barnum, pleased good sized audiences 27-29. Flaki-Pee-See, with all the old favorites, crowded the theatre for its performances 30-2 and was greeted with the usual applause and laughter that it received on former visits.

A. DUMONT.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Phelan Stock co. April 20-25 closed to fair business. Andrew Robson in Michael Carvel 28; fair business; audience highly pleased. Chauncey Olcott in Old Limerick Town 29 pleased capacity. Morgan and Hoyt's Merry Pictures 2. The Duchess of Devonshire 6. Jim the Penman (local) 7. A Turkish Town 9.——OPERA HOUSE (W. W. Hanna, mgr.): Closed.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Mrs. Fiske in Mary of Magdala April 24; large and cultured audience. The much unfortunate has given her fine portrayal of this most difficult role. Tyrone Power, as Judas, and Henry Woodruff, as Pontius, shared honors with the star. Viola Allen in The Eternal City 28 filled the house and pleased. John Drew 4. EDWARD H. THEBETT.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Mrs. Fiske in Mary of Magdala April 23; large audience; one of the strongest dramatic productions seen at this theatre. Owen Fiynn Company co. 27-2 opened in Northern Lights. Other plays: Rescue, The Wall Street Merchant, Guilty Without Crime, Jim the Penman, A Dangerous Woman, Hazel Kirke, and Wealth and Poverty.

WILLIMANTIC.—LOOMER OPERA HOUSE (John E. Carr, mgr.): A Break for Liberty April 21; fair performance. Moving Pictures 22. Midnight Alarm 23. Adelaide Fitz-Allen 6 in The Duchess of Rosalind. Weary Willie Walker 8. Dunn's Imperial Minstrels (local) 9.

WATERBURY.—POLI'S THEATRE (Sam Jacobs, mgr.): Viola Allen in The Eternal City April 24; crowded house. Chas. Blackford in The Girl With the Green Eyes 27; large and well pleased audience. Chauncey Olcott 30. David Warfield in The Auctioneer 1.

BRIDGEPORT.—JACQUES OPERA HOUSE (Jacques and Healy, mgrs.): Chauncey Olcott April 24; large and well pleased audience. David Warfield 28; large and well pleased audience. When We Were Twenty-one 2. Francis Wilson 11.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Greene, mgr.): Man to Man April 28; fair performance and house.

STAMFORD.—GRAND OPERA HOUSE (J. M. Hart, mgr.): Thomas E. Shea April 27-2; large houses. All on Account of Eliza 9.

BRISTOL.—OPERA HOUSE (Michael Brothers, mgrs.): K. of P. Minstrels (local) April 29 to S. R. O.

WINSTED.—OPERA HOUSE (J. H. Spaulding, mgr.): Dark.

TORRINGTON.—UNION THEATRE (Volkmar Brothers, mgrs.): Harry Laurence April 27-2.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bayliss, mgr.): Haverly's Minstrels April 20; good business. Lending the Lass 2. Lewis Stoner in East Lynne 5. Paul Gilmore in The Tyranny of Tears 7. Rice' Minstrels 8. Henry Miller in The Taming of Helen 9.——LYCEUM THEATRE (Edwin B. Salter, mgr.): Defending Her Honor 22-25 to good business. Gill and Fitzhugh's A Little Outcast 27-29; large houses. A Desperate Chance 30-2. The Power of the Cross 4-6. M'Liss 7-9.

FLORIDA.

TALLAHASSEE.—MUNRO'S OPERA HOUSE (R. Munro, mgr.): Rescued from the Mystic, April 24; performance fair; attendance poor. J. L. L. Minstrels 28.

GEORGIA.

MACON.—ACADEMY OF MUSIC (J. A. Newcomb, mgr.): Joe Jefferson April 28 in The Rivals to large and appreciative audience. Powhatan (local) 25 pleased good house. Featherstone's Mistake (local) 28.——CRUMP'S PARK PAVILION (Conquer and Brown, mgrs.): Crump's Park Stock co. opened the season at this resort 27 in Kentucky '65 to large and pleased audience.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Reaping the Harvest April 20, 21; good co. and production. Charles B. Hanford 24, 25, in The Taming of the Shrew, Much Ado About Nothing, and The Merchant of Venice; good satisfaction to fair business. Mrs. Bruce 27. John Griffith 1. The Poisoned Dollar 5. Harry Corson Clarke 6. John Thompson co. 8.

POCATELLO.—AUDITORIUM (Colonel Hanaford, mgr.): Reaping the Harvest April 22; good play and co.; light house. Rubie co. 24, 25; poor business. Charles B. Hanford in Much Ado About Nothing 27. Mrs. Bruce in Unorna 28.

WALLACE.—MASONIC TEMPLE (M. J. Fiehr, resident mgr.): Rose Coghlan in The Second Mrs. Tanqueray April 22 to large and well pleased house.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, mgr.): Lillian Mortimer co. April 22-25 in The Mysterious Gypsy, The Curse of Paris, In the Shadow of the Gallows, and Jess of Old Virginia; fair R. R. O.; well pleased. The Man from Mexico 26; fair audience; pleased. Violets in Fairy Land 27 (local.) Younger Brothers 1. Alice Fisher 4. La Mascotte 5. McKee Rankin and Nance O'Neill 11-12. Weber and Fields 16. The Knowles 28-30.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heisly, mgr.): Gideon's Minstrels April 22. The Charity Nurse 24. The Clansmen (benefit sailors) 28. Peck's Bad Boy 29; to good business.——MEMORIAL HALL. SOLIVERS' HOME (Walter Kelly, mgr.): Lyman Howe's Moving Pictures 27, 28, pleased crowded houses.

LINCOLN.—BROADWAY THEATRE (Glande N. Conditt, mgr.): William Owen in The School for Scandal April 17; beautiful production; business satisfactory. Pinafore (local) 20 pleased large house. The Charity Nurse 25; excellent production; business fair. Peck's Bad Boy 27. Younger Brothers. Bank Robbers. 30. Lecture by Conroy 1.

KEWANEE.—McCLURE'S OPERA HOUSE (C. C. Rowley, mgr.): E. J. Carpenter's A Little Outcast April 20 to fair business; satisfaction. At Piney Ridge 22 pleased fair house. High School (local) 24. Lost River 25 to capacity; excellent performance. William Owen in The School for Scandal 28. Maloney's Wedding 2. Pete Baker 9.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): Lois Glazer in Dolly Varden April 22 pleased good house. Peck's Bad Boy 25; good attendance. Rogar and Mason's Comedy co. 27-2 in Riches and Poverty. Gideon's Minstrels 4. Alice Fisher in Mrs. Jack 5 (Usher's Benefit).

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Lottvell, mgr.): Peck's Bad Boy April 22; good and pleased audience. At Piney Ridge 24; fair audience; performance good. The Bobby Horse (local) 27; large house. Gideon's Minstrels 28; good business; excellent performance.

CHICAGO HEIGHTS.—BONATH'S OPERA HOUSE (William Bonath, mgr.): Hunting for Hayseeds April 5; co. and house fair. A Railroad Jack 12; attraction and house good. Vogel's Minstrels 19; co. good; house fair. A Merry Chase 26. In the Shadow of the Gallows 3.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): A Millionaire Tramp April 21; fair house. The Cowboy and the Lady 24 pleased good house. Over Niagara Falls 25; small house. Mahara's Minstrels canceled. The Strollers 28.

PEORIA.—THE GRAND (Chamberlin, Harrington, and Co., mgrs.): Lois Glazer in Dolly Varden April 21; large and enthusiastic house. Lost River 22; good co.; fair audience. Younger Brothers 28; good entertainment to packed house.

MORRISON.—AUDITORIUM (Lewis and Skelly, mgrs.): Uncle Josh Spruceby April 25; fair house and performance. William Owen 27; good house; artistic performance. Maloney's Wedding Day 28; fair house and performance.

CAIRO.—OPERA HOUSE (Bennett and Williamson, mgrs.): Shannon County co. April 20-25; fine co. to good houses. Leon Herrmann 27; good house; pleased. This closes the season here until Summer opening 28.

ALTON.—TEMPLE THEATRE (W. M. Swanson, mgr.): At Piney Ridge April 24; pleased large house. Lost Heaven 25 pleased full house. Younger Brothers. Bank Robbers 2.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): At Piney Ridge April 20; large and highly pleased audience. The Fleeting Arrow 28; fair business.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): A Devil's Lane April 22 pleased fair business. Uncle Josh Spruceby April 28 pleased packed house. Pete Baker 5.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John T. Conners, mgr.): A Merry Chase April 22 pleased fair business. The Bandmaster's Daughter 29; good house. Over Niagara Falls 2.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.): Lost River April 22; fair audience. The Missouri Girl 23; fair business. A Breezy Time 25; good attendance. Season closed.

BETHANY.—YADAKIN OPERA HOUSE (J. H. Yadakin, mgr.): Rogar and Mason's Comedians April 20-25; light attendance; pleased.

GALENA.—OPERA HOUSE (Charles Shearer, mgr.): Ole Perkins April 21; good performance. A Confederate Spy 27.

CANTON.—OPERA HOUSE (F. B. Powelson, mgr.): William Owen in The School for Scandal April 21 pleased good business.

CHATSWORTH.—THE GRAND (Corbett and Baldwin, mgrs.): Younger Brothers Bank Robbers April 27; performance good.

CLINTON.—SENTOCK OPERA HOUSE (H. L. Sentock, mgr.): Gideon Minstrels April 22; good house.

DIXON.—OPERA HOUSE (Mrs. J. R. Truman, mgr.): Uncle Josh Spruceby April 28; fair house. William Owen in The School for Scandal 6.

OTTAWA.—FARRELL'S THEATRE (J. R. Farrell, mgr.): The Fleeting Arrow April 24 to fair business. Pete Baker 1.

AURORA.—OPERA HOUSE (J. H. Hale, mgr.): The Pirate April 19-25; good business. The Fleeting Arrow 28 pleased good house. House closed for season.

MENDOTA.—GERMANIA OPERA HOUSE (J. H. Dubbs, mgr.): A Breezy Time April 17; fair house; pleased. William Owen 30.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Dark.

MURPHYSBORO.—LUCIER OPERA HOUSE (H. O. Osburn, mgr.): Season closed 19.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): A Millionaire Tramp April 20; light business. Arizona 22; pleased good house. The Cowboy and the Lady 27 fared poorly; excellent performance. Marguerite Sylva 1 in The Strollers.——AUDITORIUM (Harry G. Sommers, mgr.): Vogel's Minstrels 22; large house; very good co. Alice Fischer in Mrs. Jack 24; best of satisfaction to good house. The Hottest Coon in Dixie 25 entertained fair houses. Nat C. Goodwin and Maxine Elliott in The Altar of Friendship 29. A Gambler's Daughter 2.

TERRE HAUTE.—THE GRAND (Thomas W. Barhyte, Jr., mgr.): Lois Glazer in Dolly Varden April 22; crowded house. Gideon's Minstrels 24, 25; good house. Tristan 27; large audience fairly well pleased. The Man from Mexico 28; good audience pleased. Nat Goodwin and Maxine Elliott in The Altar of Friendship 29. Leon Herrmann 2. Myrtle-Harder co. 4-9. E. H. Sothern in If I Were King 13. The Bohemian Girl (local) 15. Sweet Clover 16. The Buffalo Mystery 23, 23. James K. Hackett in Don Caesar's Return 27, closing the season.

HAMMOND.—TOWLE OPERA HOUSE (James Wingfield, mgr.): The Cowboy and the Lady April 20; poor business; good performance. Chris and Lena 30. The Burglar and the Waif 3. The Little Church Around the Corner 10. The Charity Nurse 17. York State Folks 24. E. J. Carpenter's For Her Sake 31.——HOHMAN OPERA HOUSE (Charles Hohman, mgr.): Richards and Pringle's Minstrels 20; S. R. O. pleased.——ITEM: Hohman's Opera House is closed for season.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): A Railroad Jack April 21; large house. Victor Herbert 22; good business delighted. Richards and Pringle's Minstrels 24; crowded house pleased. James K. Hackett in The Crisis 25; good house; enthusiastic audience. Anna Held 27. Lillian Mortimer co. 28-2. A Hidden Crime 5.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Myrkle-Harder co. April 20-25 in A Nutmeg Match, Caught in the Web, An Indian Romance, A Naval Cadet, The Unknown, The Mysterious Bank Robbery, and Kidnapped; good business and satisfaction. A Royal Slave 27 pleased packed house.

EVANSVILLE.—GRAND (C. J. Scholz, mgr.): Nat Goodwin April 28 in The Altar of Friendship; pleased large house. Leon Herrmann 30. Victor Herbert's Orchestra 4.——PEOPLE'S (C. J. Scholz, mgr.): Al. Reeves Burlesquers 20 satisfied fair house.——EVAN'S HALL: Pinafore 30 (local).

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): A Millionaire Tramp April 22 pleased tepheavy house. The Flints 27-29 not being able to get audiences canceled 28, 29. Hans Hanson 30 canceled. A Texas Steer 5. When Knighthood was in Flower 19.

VALPARAISO.—MEMORIAL THEATRE (A. T. Heineman, mgr.): The Burglar and the Waif April 22; fair house; pleased. Richards and Pringle's Minstrels 25; S. R. O.; good performance. The Flints, hypnotists, 30-2.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): A Railroad Jack April 22; large house; play poor. A True American 24 (local); large house. Finnigan's 400 25 failed to appear. A Royal Slave 29. A Star Boarder 7. Irwin French co. 11-13.

LOGANSPORT.—DOWLING'S OPERA HOUSE (John E. Dowling, mgr.): The Griffiths April 20-24; small audiences. Alice Fischer in Mrs. Jack 25; fair house; well balanced co. A Devil's Lane 29 and A Texas Steer 7 cancelled. House closed for season.

RICHMOND.—GENNETT THEATRE (O. G. Murray, mgr.): Victor Herbert April 25 pleased large house. Gentry Stock co. 27-2. Leon Herrmann 4. Gordon Stock co 9-14.——PHILLIPS' OPERA HOUSE (O. G. Murray, mgr.): Dark.

GARRETT CITY.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): The Missouri Girl April 18; S. R. O.; co. good. Pinafore's 400 27 failed to appear. Local 30. The Burglar and the Waif 4.

WASHINGTON.—OPERA HOUSE (Harrell Brothers, mgrs.): Citizens' Band Minstrels (local) April 29 to large audience. Harry Shannon Stock co. 27-2 opened to large and well pleased audience.

ROCKVILLE.—OPERA HOUSE (Theodore F. Goebler, mgr.): Aiden Benedict's Thelma April 25 pleased large house. Professor Haggen's C. O. Band and Glee Club 30. Graves-Morton Opera co. 11.

HUNTINGTON.—OPERA HOUSE (Ed Harter, mgr.): A Royal Slave April 28; good satisfaction to good business. This closes season here.

MICHIGAN CITY.—ARMORY OPERA HOUSE (F. F. Bailey, mgr.): U. T. C. (Martin's) April 24; full house pleased.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): The Peddler's Claim 2. She Stoops to Conquer (local) 8.

BEDFORD.—STONE CITY OPERA HOUSE (F. X. Johnson, mgr.): A Gambler's Daughter April 24; good co.; full house.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): The Man from Mexico 2.

INDIAN TERRITORY.

CADDO.—NEW OPERA HOUSE (Amos K. Ross, mgr.): Eller's Ten Nights in a Bar Room; large house well pleased.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (Dr. Lloyd T. Dorsey, mgr.): Theobald, violinist, April 22; very slim but appreciative audience. Bostock Prince Opera co. 19-21.——NEW MARKET STREET THEATRE (J. Frank Jersey, mgr.): Younger Brothers, Bank Robbers, 21; ordinary production; fair business. Maloney's Wedding Day 28; good co.; business fair. Human Hearts 24; business and co. fair. Wallack's Theatre co. 27-29.

DR. AUSTIN J. MUMMERT.

SIOUX FALLS.—METROPOLITAN OPERA HOUSE (R. O. Ellsworth, mgr.): Dark.

FRANK E. FOSTER.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Small, mgr.): Charles Horman and the Warde co. April 20 in Romeo and Juliet and Macbeth; fair business and performances. Thursday, Thomas Orchestra 28, 29; large houses pleased. The Carpet Bagger 24; enthusiastic audience. Al Pinkard 25 good business. The Game Keeper 29. Richard Mansfield in Julius Caesar 1. An Orphan's Prayer 2.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): Younger Brothers April 22; very light house. William Owen 23 in The School for Scandal; enjoyable co.; deserving patronage. Human Hearts 28; fair house and performance. Al. G. Field's Minstrels 2. Pete Baker 30. At Piney Ridge 10. Dunn Orchestra 17.

BOONE.—ARION OPERA HOUSE (Wiley and Kirby, mgrs.): North Brothers April 14-19; fair performances. Human Hearts 20; full house; well pleased audience. Montmorency Brothers' U. T. C. (under canvas) 25-27; enormous business. The Game Keeper 1. Sparks Brothers' U. T. C. 2 (under canvas.)

CHEROKEE.—GRAND OPERA HOUSE (M. E. Robertson, mgr.): Was She to Blame April 22; good light house. Theobald 23; fair house; pleased. Aggill's Quadriplane 27-2. Dale Theatre co. 7-9.——ITEM: The Dale co.'s name changed from Lonsdale to Dale.

DUBUQUE.—GRAND OPERA HOUSE (William T. Rockl, mgr.): Cashell's Stock co. April 20-25; good houses. Richard Mansfield 2. Field's Minstrels 4.——COATES OPERA HOUSE (Frank W. Coates, mgr.): Dark.——STOUT AUDITORIUM (T. M. C. A., mgrs.): Dark.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Chase Lister co. April 20-25; good business and satisfaction. Plays: The Counterfeiters, A Man of Mystery, In the Rogues Gallery, Monte Cristo, Cinderella, and Tracy, the Bandit. Knute Erickson 1 will close the season.

MARSHALLTOWN.—ODEON THEATRE (Busby Brothers, mgrs.): The Game Keeper 2 (return). Ushers' Benefit April 30. Local talent in The Littlest Girl, Lend Me Five Shillings, and In Rogue Bound. Kirmess, auspices Elks, 5-7. Mrs. Bruce in Unorna 21.

FAIRFIELD.—GRAND OPERA HOUSE.——ITEM: Lee Thomas, proprietor of the Grand Opera House, has again taken the management of same and is now booking season of 1903-4. House will be thoroughly renovated, remodeled and repaired before opening of season.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, mgr.): Dark.——WILSON THEATRE (C. D. Wilson and Son, mgrs.): North Brothers co. April 20-25; good attraction; good business. Al. H. Wilson in A Prince of Tatters 1. Nat Goodwin and Maxine Elliott 12.

OSAWA.—OPERA HOUSE (Lee C. Sears, lessee-mgr.): Al Pinkard April 20; S. R. O. Mason and Down's (Colored) Jubilee Singers 28. Was She to Blame 6. Floyd R. Briggs 23.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): Bonnar Prince Opera co. in Fra Diavolo April 23; good satisfaction to S. R. O. Bonnar Prince Opera co 6 and 13.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington, and Co., mgrs.): Peck's Bad Boy April 21; fair business. The Man from Mexico pleased small audience.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, mgrs.): The Devil's Lane April 23; good business; satisfactory co. Younger Brothers 24; good business. Maloney's Wedding Day 29; light business.

OSKALOOSA.—MASONIC OPERA HOUSE (J. Frank Jersey, mgr.): Human Hearts April 23; good business. Wallack Theatre co. 30. At Piney Ridge 14.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Lewis Morrison's Faust April 20 pleased large audience. Lundale co. 27-2 opened to good business. An Orphan's Prayer 3. Anna Eva Fay 4.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Maloney's Wedding Day April 21 pleased good house.

SPENCER.—GRAND OPERA HOUSE (Dan O. Tupper, mgr.): Orchestra Concert (local) April 21 pleased large business. Dale Theatre co. 27-29.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (Crawford and Kane, mgrs.): Leonard co. April 20-22, presenting The Pulse of Greater New York, A True Kentuckian, and The Governor; fair business and co. An Orphan's Prayer 23; large attendance; co. good. Two Jolly Rovers 1. Ward Brothers 3-8. Henrietta Crosman 8. James K. Hackett 14.——RAYMOND J. LYDDANE.

CHANUTE.—WILLIAMS NEW THEATRE (G. W. Williams, mgr.): An Orphan's Prayer April 22; good co. and business. Thurston Stock co. 4-9. Verdetta 23.

EMPORIA.—WHITLEY OPERA HOUSE (H. G. Whitley, mgr.): Victor Lee, magician, April 20-21; good performances to small business. Elks' Burlesque Circus 28; large business.

PITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): An Orphan's Prayer April 20; good house and co. Freeman's benefit 22, 23; good houses well pleased. Thurston's Stock co. 1-9. Henrietta Crosman 18.

NEWTON.—NEW BAGDALE OPERA HOUSE (Grant Johnston, mgr.): At Ready Bottom April 28 to poor house; good co.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, mgr.): At Ready Bottom April 25; fair performances and business.

SOLA.—OPERA HOUSE (T. J. Anderson, mgr.): Southern Comedy co. April 27-29 failed to appear. This ends the season here.

OTTAWA.—ROBERAUGH THEATRE (H. B. Hobbard, mgr.): Children's Minstrels April 24 (local) to good business.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): At Ready Bottom April 24; good house and co.

WINFIELD.—GRAND OPERA HOUSE (Ed E. Byers, mgr.): Dark.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Dark.

INDEPENDENCE.—AUDITORIUM (B. Shuler, mgr.): Season closed.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James E. Bucklab, mgr.): Leon Herrmann April 23 pleased small business. Benefit for Miss Hope 25. Benefit for Cashier Lay Hood 29 will close house for season.——CASINO—WALLACE PARK (James E. Bucklab, mgr.): New theatre will open 10 with vaudeville. Royal Comos co. 28 for six weeks.

RICHMOND.—NEW OPERA HOUSE (D. C. and S. S. Winston, mgrs.): Oliver Powers Money April 22; fine performance; good house.——GRAND OPERA HOUSE (R. Jewett, mgr.): ITEM: The Mt. Sterling Opera House having been recently damaged by fire, D. L. Johnson returned with May Sargent in Other People's Money 28.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Folks Up Willow Creek April 27; good house; fair co. Dances and Pythias (local) 2 will close season.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, mgr.): A Gambler's Daughter April 23; performance fair. Sweet Clover 15.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Elkins Brothers, mgrs.): Morey Stock co. April 19-25 in Article 47, Under the Magnolia, Credit Lorraine, The Game of Life, Cleopatra, and A Fatal Likeness; fair houses and co. Otis B. Thayer 26 in Sweet Clover; fair business; excellent co. The Prisoner of Zenda 1.

MAINE.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): A Jolly American Tramp April 21; good business; very poor performance. An American Hustler 22; S. R. O.; excellent attraction. Elks Tracked 28; good house and performance. A Bunch of Keys 6. A Devil's Auction 11. Bennett-Lingard co. 21-27. Tom Waters 29 closes season at this

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[illegible] ITEMS: Manager Crockett will leave 4 for [illegible] sailing 6 for a three months' trip to Europe.—During Summer home will be thoroughly renovated.

PORTLAND.—JEFFERSON THEATRE (Cohn and Grant, mgrs.): Nora Kendall in The Vinegar Buyer April 21 to capacity. The Girl With the Green Eyes 24; excellent production. Ward and Vokes 28; good business. E. S. Sothern in If I Were King 27, 28; crowded. A Chinese Honeymoon 29, 30; good business. Rose Coghlan 1, 2. A Knight of Ken 4.——ITEMS: Stanley McQuinn, who has leased Cook's Casino Theatre for coming season, has secured Maxwell J. Sullivan, of James O'Neil staff, as [illegible] manager.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Rentzel Comedy co. April 19-25; profitable business, pleased audiences. Plays: The Gilmore's Ruin, The Rival Candidates, The Watertrap, The Stowaway, A Rough Rider's Romance, New York After Dark, The Indian, and A Southern Gentleman. Rentzel's Theatre Auburn 27-2 to big houses; performances unexceptionable. The Bonnie Briar Bush 4, 5. An American Gentleman 6. A Devil's Auction 8. A Knight of Ken 9. The Belle of New York 11. John Cope 12.

CALAIS.—ST. CROIX OPERA HOUSE (Wilbur A. Shaw, mgr.): The Real Widow Brown April 21 to packed houses. Rentzel Comedy co. opened two weeks 27 to S. R. O.——ITEM: St. Croix Opera House was reopened 24 with a suitable exhibition of The Hillside to the Eastport Opera co.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): A Jolly Americus Tramp April 24; good house and well pleased audience. An American Beauty 25 played small house. A Knight of Ken 4, 5. A Rentzel in The Bonnie Briar Bush 7.

LEWISTON.—MUSIC HALL (Charles Barbour, mgr.): A Jolly American Tramp April 25; good house and well pleased audience. An American Beauty 26; fair business. Rose Coghlan 27; crowded house. A Knight of Ken 4, 5. A Rentzel in The Bonnie Briar Bush 7.

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HAGERSTOWN.—ACADEMY OF MUSIC (C. H. Feiser, mgr.): The Toy of Life April 20; small business; fair piece. Eddie Foyle to packed [illegible] house.

FREDERICK.—CITY OPERA HOUSE (F. T. Reiley, mgr.): The Toy of Life April 22; small business; fair play. Chambers Stock 27 canceled. Arnold Reed 28-29 to more than house.

ANNAPOLIS.—OPERA HOUSE (John S. Sherman, mgr.): Local G. in Our Town 2, 3. Lillian Reed co. 17-21. My Friend from India 24.

MASSACHUSETTS.

SOUTH ADAMS.—RICHMOND THEATRE (William F. Smith, mgr.): Glen Rockwood April 20; one of the best co. of comic opera heard here; large audience. Rentzel Comedy co. Friends Without 27; [illegible] Theatre (Conway F. Sullivan, mgr.): Heroes of the Ring [illegible] 24; fair business. Jake Is Next 25; [illegible] crowded; one of the poorest attractions of the season.

THOMAS A. HAGGERTY.

FALL RIVER.—BIJOU (Henry Hyde, mgr.): Mrs. Fiske in Mary of Magdala April 21; good exhibition of good play; business fair. Yvette Guilbert April 24; good house and fine performance. Yvette Guilbert Matinee Musicale 25; [illegible] Walker 4-6.——ACADEMY OF MUSIC (William J. Wiley, mgr.): Glen Rockwood in The Girl With the Green Eyes 21; fair business; highly pleased audience. Rose Coghlan 24; crowded house; pleased audience. A Knight of Ken 25; crowded house; pleased audience. A Rentzel in The Bonnie Briar Bush 27-2 to fair houses; opening, Monday, to S. R. O. Rentzel's Stock co. 27-2 to fair houses; opening, Monday, to S. R. O. The Wayfarer 3. Forbes Robertson 4. The Wilderness 5. Ward and Vokes 6. The Belle of New York 7. Ada Rehan 8. Sidney Drew 9. Robert Edeson 10. Mrs. Fiske 11. My Friend from India 14. Lovell Reed 15-16. Ada Rehan 17. Robert Edeson 18. Sidney Drew 19. Forbes Robertson 21. Wilderness 22. Wayfarer 23. Belle of New York 24. Ward and Vokes 25. Rose Coghlan 26. Mrs. Fiske 28. Lovell Reed 29-30. Ada Rehan 31.

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MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mrs. Henry Bentley, mgr.): A Jolly Outcast April 20 [illegible] pleased large audience. Metropolitan Entertainers (Colored): successful entertainment to packed house. The Man of the Town 25; large business. Reed [illegible] to packed house. Rentzel Comedy co. 27-2; [illegible] to packed houses; [illegible] Lyceum [illegible] Mrs. Fiske in Mary of Magdala 28; house crowded; one of the greatest attractions of the season.

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THE DEATH OF STUART ROBSON.

STUART ROBSON.

As he appeared about 20 years ago.

Stuart Robson died at the Hotel Savoy, in this city, on the evening of April 29, of heart disease. Though his passing was sudden it was not unexpected by those intimately associated with him. Through his entire season he had been ill, and in February he was compelled to abandon his tour and rest for a fortnight. His physicians advised him not to resume his work, but for the sake of his company and because of his love of labor he insisted upon completing his season. Night after night he played when he was too weak to enter the stage unassisted. He frequently fainted after making his exit, but even at the moments of his greatest suffering his friends could not persuade him to bring his tour to an end. At Auburn, N. Y., on the night of Saturday, April 25, he collapsed completely, and realizing at last that he could endure no more he reluctantly consented to return to New York. He was taken to the Hotel Savoy on Monday and for a time he seemed to rally. His relatives prepared to take him to his Summer home at Atlantic Highlands. But on Tuesday he grew weaker, and on Wednesday, after a long period of unconsciousness, he died. At his bedside were his wife, formerly May Waldron; his ten-year-old son, Stuart Robson, Jr., and Mrs. Morton S. Crehore, his daughter by his first wife. His physicians, Dr. Beverly Robinson, and Dr. J. E. Traub, were also present.

Mr. Robson's position on the American stage was so well known that any attempt to define it must needs seem superfluous. He was before the public for half a century. During that time he played in the neighborhood of seven hundred parts, and many of them were better played by him than by any other actor of the period. He was a comedian of the very highest order, bringing to his impersonations not only a true spirit of comedy but also the qualities of a fine creative artist. To his personal peculiarities he owed much of his popularity, yet his enduring fame was won by his mental achievements. He was a deep student, a man of broad knowledge and attainments, a careful observer of character, and withal an actor whose technique was never at fault. In private life he was a kindly, genial man, a lover of books, a charming host and a steadfast friend.

Mr. Robson was born at Annapolis, Md., on March 4, 1836. His real name was Henry Stuart. His father was a lawyer, of Scotch birth and breeding, one of whose sisters married Governor Pratt, of Maryland, and another was the first wife of the Hon. Reverdy Johnson. The family was in no way connected with the theatre. On the contrary, the elder Stuart was a rigid Methodist of the old-fashioned type, and it was his wish that his son should become a minister of that denomination. But the son had no inclination in that direction, and when in 1848 the family moved to Baltimore he became an enthusiastic patron—so far as his means allowed—of the drama. He saw the performances of John E. Owens, John Sleeper Clarke and other famous players, and there awoke in him a great ambition to become an actor. This ambition was fostered by his boyhood associates, who were Edwin Booth, John Wilkes Booth, W. Talbot, Theodore Hamilton, and Somerfield Barry. These boys established an amateur theatre in a cellar under a cobbler's shop and there played adaptations of the popular tragedies and melodramas of the period before audiences composed of the children of the neighborhood. At about this time the pecuniary circumstances of the Stuart family became such that it was necessary for the son to take a hand at bread-winning, and after a long struggle he secured a position as page in the House of Representatives in Washington. He held that post during the thirtieth and the thirty-first Congresses, meeting many political celebrities and gaining a knowledge of men that stood him in good stead in his later years.

Mr. Robson's stage aspirations were by no means diminished by his experiences in Washington. On the contrary, he had better opportunities for theatregoing than he had ever enjoyed before, and he profited by them. When he returned to Baltimore in 1851 he sought out Mr. Owens and obtained permission to go on with a lot of other boys in a performance of A Glance at New York. This experience added fuel to the fire of his ambition and he pursued Mr. Owens with requests until the actor-manager gave him the role of Horace Courtney in Uncle Tom's Cabin As It Is, a play written by Professor Hewett, of Baltimore, in opposition to Mrs. Stowe's "Uncle Tom's Cabin," then popular in the North. As Courtney Mr. Robson made his professional debut on Jan. 5, 1852. The role was a very serious one and the young actor's intentions were serious, but the impression that he made upon the audience was quite the contrary, and when the curtain fell he was advised by his fellow-actors to turn his attention to comedy. He accepted the advice in good part and turned his back upon tragedy at once. Several times during his long career he attempted serious roles, but always his audiences agreed with the audience and the actors in Baltimore, and he was successful only when he intentionally created laughter.

During the season of 1853-54 Mr. Robson, being then only seventeen years old, played small comedy roles with a touring company, and in the Summer of 1855 he played utility parts at the Varieties Theatre in Washington. In the autumn of that year he joined the stock company at the Museum in Troy as second low comedian, remaining there until the next Spring, when he was engaged as leading comedian with a dramatic company managed by John G. Cartlitch. When the tour of the company ended Mr. Robson returned to Baltimore and appeared with William E. Burton—then at the height of his fame—in Twelfth Night. So excellent was Mr. Robson's performance that John T. Ford engaged him as comedian of the company at the Holliday Street Theatre. He held that position for three seasons.

Mr. Robson was now well launched in his profession, and during the next ten years he held posts of importance in a number of the best stock companies. From 1860 to 1862 he played in Richmond, St. Louis, Washington, and Cincinnati. During the season of 1862-63 he was the comedian of Laura Keene's company in Washington; for the next three years he was with Mrs. John Drew at the Arch Street Theatre in Philadelphia; he was then in New Orleans for a season, and from 1866 to 1870 he was at Selwyn's Theatre in Boston.

In 1870 Mr. Robson made his first venture as a star in a play called Law in New York. The enterprise was not successful, and the comedian gave up his tour to become a member of A. M. Palmer's company at the Union Square Theatre. There he was very successful, remaining three years and making a number of important hits. Chief among his successes there was his portrayal of Hector in Led Astray. Dion Boucicault was so delighted with the impersonation that he took Mr. Robson to London in 1874 to appear in the role at the Gaiety Theatre.

After returning to America Mr. Robson again sought stellar honors. With C. T. Parsloe he produced, in 1876, Two Men of Sandy Bar, a dramatization of Bret Harte's story, "Gabriel Conroy." The play did not appeal strongly to the public, although it contained a number of striking characters. Mr. Robson lost on the venture the sum of $19,000—his savings of ten years. During his career, indeed, Mr. Robson suffered a number of heavy losses through the production of plays that did not win favor. He once remarked that his experiments in producing new works had cost him $125,000.

In 1877 Mr. Robson and W. H. Crane formed the partnership that advanced them greatly in their profession and that resulted in enormous pecuniary profits to both. It chanced that through an error both men were engaged to play the role of Gillypod in the original production of Our Boarding House. They met to discuss the situation, each determined to insist upon his rights. But presently they found each other so agreeable that they settled the matter amicably. Mr. Crane agreed to play the role of Elevator and Mr. Robson undertook Gillypod. In the first performance both comedians made decided hits, and before the end of the run of the piece they decided to cast their fortunes together. This partnership lasted for nearly twelve years, and during that period the two comedians appeared in Forbidden Fruit, Our Bachelors, She Stoops to Conquer, The Merry Wives of Windsor, and as the two Dromios in A Comedy of Errors. Their production of the last-named play, which was made at the Park Theatre in 1879, under the management of Henry E. Abbey, set them far forward in public esteem, and their impersonations will always be remembered as among the best in the history of the American stage.

In Bronson Howard's splendid comedy, The Henrietta, Mr. Robson and Mr. Crane made their greatest pecuniary success. They first produced the play at the Union Square Theatre on Sept. 26, 1887, and during its first year their profits amounted to $140,000. During the remaining seasons of their association the partners realized nearly half a million dollars from the play. Their artistic success was scarcely less remarkable. Mr. Robson's portrayal of Bertie the Lamb was sufficient by itself to establish his fame as a comedian of an original and a fascinating type.

In 1889 Mr. Robson and Mr. Crane dissolved their partnership, each to star individually. Mr. Robson became the sole owner of The Henrietta, and he retained A Comedy of Errors in his repertoire. In these two plays he appeared during the season just ended. He presented the Shakespearean comedy at the Harlem Opera House a few weeks ago, and later he appeared in The Henrietta at the Grand Opera House. He made his last New York appearance there on April 18.

After parting with Mr. Crane and launching his own company, Mr. Robson was active as a producer of plays by native dramatists. Among the many comedies and dramas that he brought to the stage were Government Acceptance, Is Marriage a Failure, An Arrant Knave, Truthful James, Mrs. Ponderbury's Past, The Meddler, The Jucklins, The Gaddy, and Oliver Goldsmith. It was Mr. Robson's intention to produce next season a comedy by Augustus Thomas founded upon Charles D. Gibson's series of drawings entitled "The Education of Mr. Pipp."

Mr. Robson was married in 1858 to the daughter of the Rev. Mr. Johnson, of Baltimore. To them was born a daughter, Alecia, who after a short career as an actress married Martin S. Crehore, of Boston, and retired permanently from the stage. In 1890 Mrs. Robson died of heart disease. The next year Mr. Robson married May Waldron, who at the time was a member of his company and who appeared frequently in his support in later seasons. She and their son, Stuart, Jr., survive Mr. Robson. A brother of the comedian, Thomas Stuart, of Thomasville, Ga., is the only other surviving relative.

For many years Mr. Robson had a Summer home at Cohasset, Mass., but in 1896 he built a beautiful house at Water Witch Park, on the Navesink Highlands. There he had his valuable library and collection of pictures, and there with his wife and son he spent the greater part of his time when not playing. During the Summer it was his custom to gather his company about him there and rehearse them under the trees.

On Friday the remains were taken to Cohasset and were interred near the grave of Mr. Robson's close friend, Lawrence Barrett. As the dead player held views similar to those of the late Colonel Robert G. Ingersoll, there were no religious ceremonies. As the casket was lowered into the grave Augustus Thomas spoke the following eulogy:

We are in the presence of that mystery, so deep and unfathomable that, although expressed each succeeding moment to our consciousness, it still comes an awesome stranger, sudden and with compelling majesty.

This mystery of death is one in whose presence Stuart Robson has stood perhaps more often than any here. Many times it stirred him in his life as deeply as it moves us now, and to the perturbing riddle that it inevitably asks his candid and truthful mind made answer, "We do not know." For all the formulae by which other men reply he had a catholic tolerance and respect. The heart that held no impatience with the worldly ambitions of his fellows certainly had room for the uplifting faith of any soul. And if to-day it were possible for him to be bodily, as perhaps he is in spirit, with any who sorrow for him, we know that every hope of that heart which its faith could frame and utter would gather strength in the warmth of his sunny sympathy.

In the presence of this mystery we come to look for the last time on a well loved friend, but we do not say farewell. In a season of man's growth that records not only the belief that a message may immaterially and instantaneously traverse an ocean, but witnesses the accomplishment of that dream; in a time when man not only proclaims but demonstrates the physical force of intellection, the most inert among us must apprehend that also the soul has its dynamics, some logical possession reinforcing that faith which says we do endure. And so, though we in truth may answer, too, "we do not know," we cannot think farewell. We cannot think it, because protesting emotions drown the thought, and our emotions are the stenography God gave to His children.

While Stuart Robson answered that "we do not know" he lived an intellectual charity, broader than any creed as it appeared set coldly forth in print, or uttered in mechanical iteration. He had a forgiveness for others' frailties, tender and optimistic. His cultured mind was tutored in that best of school, observation and experience at first hand. He loved books and men. He listened well; he talked wisely. Under the charm of his easy reminiscence, times and persons lived vividly again. He had many friends who asked his counsel. The troubles of his own he masked with a disarming cheerfulness.

For nearly half a century the art of Stuart Robson brought laughter to the lips and hearts of those who came within the circle of his influence, and he seemed to have from them reflected sunshine. He had a youthfulness of spirit that kept his face unwrinkled. The younger men of middle age who knew him called him "Rob." He was the gentlest veteran under the hard exaction of his profession that this generation knew.

In the definition of a great actor framed by Edwin Booth, his lifelong friend, Stuart Robson was great. He played three parts, and played each better than any other actor of his time could have done it.

In the annals of the stage the name of Stuart Robson will be written with the greatest. In the memory of those who knew his art, strangely gentle and insistent, the name will ever be one to invoke a smile. In the hearts of those who knew the man, and knew him well, "Rob" will always stand for loyalty, sweet merriment, courageous patience.

For the thousands who knew him, for the millions who laughed with him, we come here to-day that as the last curtain falls there shall follow him through the narrow exit our fond and loving approval, that would recall him if it could.

At the grave only the members of Mr. Robson's family, Daniel V. Arthur and intimate friends were present. Before the funeral party left New York Mrs. Robson received hundreds of messages of condolence and floral offerings from all parts of the country. Among the associations and individuals who paid such final tributes to the dead were the Actors' Order of Friendship, the Green Room Club, the Lambs Club, the pages of the House of Representatives, the members of Mr. Robson's company, Joseph Jefferson, ex-President Cleveland, and ex-Senator Gorman.

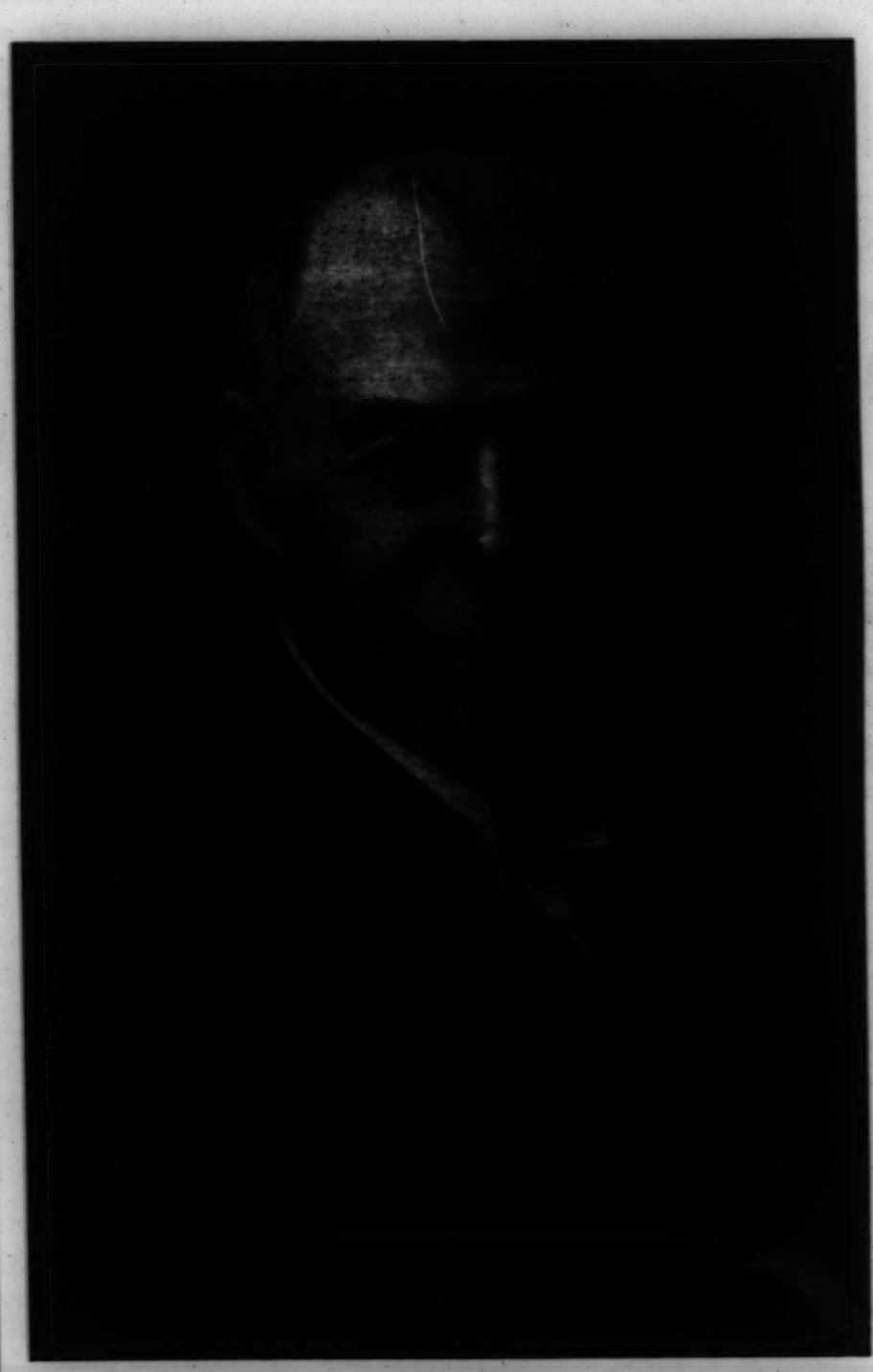

Photo by Fowler, Evanston, Ill. STUART ROBSON.

Photo by Sarony, New York.

STUART ROBSON.

As Dromio of Syracuse, in The Comedy of Errors.

CUES.

Paget Watrous and Claude Albright have been engaged for Henry W. Savage's Castle Square Opera company.

Ethel Hulme, a bridesmaid in A Chinese Honeymoon company, has received from her uncle, William Hulme, of England, an annuity of $10,000.

Bijou Fernandez has become a member of Amelia Bingham's company in The Frisky Mrs. Johnson.

Laura Lemmers celebrated her twenty-sixth birthday on a recent evening by giving a dinner on the stage of the Herald Square Theatre, where she is appearing in Pretty Peggy.

Harry Clay Blaney, the actor-manager, closed a most successful season of thirty-six weeks at Richmond, Va., April 18, with his military drama Across the Pacific. Mr. Blaney has given 1,086 performances of this play since its production, and during that time it has never missed a performance. He will open his coming season on August 8 for another season of thirty-six weeks over the Stair-Havlin circuit.

Harry Dickson, who played the First Gravedigger in Edmund Russell's Hamlet at Wallack's Theatre at the matinee, Tuesday, April 28, took the 7 o'clock train for New Orleans and appeared in Wang Saturday night. He was accompanied by his wife, Josephine Clairmont.

At Victor Herbert's request, Max Hirschfield has been engaged as musical director of Hamlin and Mitchell's new musical comedy, The Babes of the Toyland, which will be produced in Chicago during the Summer.

Edward J. Connolly is said to have made a pronounced hit as Grampia, the stage-manager, in Peggy from Paris, which will leave Chicago on May 9 after a very successful run to fill an engagement in Boston. Mrs. Connolly, during the Chicago engagement, has been doing solo work in Dr. John Merritte Driver's church.

M. B. Leavitt and his company arrived safely at Cape Town, South Africa, on April 28.

Annie Ward Tiffany's performance as Mrs. Woffington in Pretty Peggy was witnessed recently by Mrs. Grover Cleveland, who is a near neighbor of Miss Tiffany's at Bunzard's Bay. After the performance the actress received a letter of congratulation from the wife of the ex-President.

Gilbert Hammond, of the Clara Turner Repertoire company, met with a carriage accident at Johnstown, Pa., last week in which he broke his leg. He was driving in a pony cart when one of the shafts broke and he was thrown out, thus injuring his limb.

Harry and Sadie Fields have closed a season of twenty-nine weeks with The Road to Ruin company.

Robert Loraine will play Orlando in the open-air production of As You Like It, to be given at South Field, Columbia University, on May 14, in aid of the University Settlement Kindergarten. Wynne Matthison will be seen as Rosalind.

F. H. Bigelow, of the Bigelow Twins, was removed recently from Kittanning, Pa., to the West Penn Hospital, Pittsburg, suffering from typhoid fever. He would like to hear from his brother.

Mr. and Mrs. James Neill, who had been making a short visit in New York, sailed for Europe on May 2 for a two-months' pleasure tour. They are accompanied on the trip by Mr. Neill's brother and niece.

John C. Duss and his wife will share in the proceeds of the sale of the land of the Harmony Society at Economy, Pa., which was last week sold to the Liberty Land Company.

Violet Holls, who has been ill for some time, was last week operated upon at St. Luke's Hospital and is now said to be on the road to recovery.

Nellie Follis, of The Billionaire company, is ill with typhoid fever at her home in Chicago.

Jameson Lee Finney, leading man of A Fool and His Money, at the Madison Square, was obliged to be absent from the cast at several performances last week, owing to an attack of pleurisy. His role was assumed by Earl Brown.

Frederick C. Murray, Boston representative of George R. White, was married on Sunday, April 26, to Mabel H. Crane, of The Beauty and the Beast company, at the People's Temple, Boston, by Rev. Charles A. Crane, D.D. Mr. and Mrs. Murray will spend the Summer at Sheepshead Bay, L. I.

The American School of Opera will give a public performance at Mrs. Osborn's Playhouse on the afternoon of May 7. The programme will consist of one act of Carmen and The Mikado in its entirety. In the principal roles the most promising pupils of the school will appear.

A son was born to Mr. and Mrs. Louis J. Russell (Dorothea Wolbert), at Warren, Pa., on April 17.

Ben Greet, who with his Everyman company recently spent a day at the Edwin Forrest Home, has presented to the Home a series of handsomely mounted photographs illustrating the principal scenes of the old morality play.

Charles A. Loder will be in the city this week to complete arrangements for his starring tour under the management of Butterfield and Bromilow in the musical farce, A Funny Side of Life.

Thomas G. Leath, who controls the Leath circuit in Virginia, has guaranteed Madame Patti $4,000 for a single appearance in Richmond.

THE BROOKLYN STAGE.

A Chinese Honeymoon, with Thomas Q. Seabrooke as Samuel Pinnegan, drew large audiences to the Amphion last week.

The Empire Theatre company of New York in The Unforeseen was the bill at the Montauk. Mrs. Langtry in Mlle. Mars is the current attraction.

At the Grand Opera House Rose Melville in her revived Sis Hopkins played to good houses. This week's play is At the Old Cross Roads.

Charles McCarthy, assisted by William Cronin, was at the Park last week in his old success, One of the Bravest. Sullivan's Busy Day, with Billie B. Van and Nellie O'Neil, is the attraction this week.

Minstrelsy held sway at the Folly, where Primrose and Rockwell's company drew large houses. Rose Melville in Sis Hopkins moved from the Grand to the Folly this week.

The Novelty had Walter Sanford's company in The Struggle of Life last week, and the melodrama was heavily enjoyed by the habitues of this house. The new melodrama, Defending Her Honor, is the current bill.

The Ristelleen Burlesquers held forth at the Star. Lawrence Weber's Parisian Widows are giving their similar performances this week.

HAROLD HUGH.

THE STOCK COMPANIES.

The Ironmaster, excellently presented, was the offering of the Spooner Stock company last week, and very good audiences attended. Augustus Phillips again scored a success in the role of Phillipus Dorbay, while Edna May Spooner made a clever bit as Claire De Roualles. Robert Hudson, as M. Mauriac, Harold Kennedy as Count De Roualles, Hal Clarendon as Gaston, Ben F. Wood as Baron de Prefont, Frank Medina as M. Barbette, H. L. West as De Frontac, Thomas Stanley as Mr. Brown, C. L. Maitland as a fortune teller, Jessie Bradbury as Isabella, Olive Grove as Athenais Montbert, Pell Trenton as the Marquise de Roualles, Miss Hal Clarendon as Suzanne Dorbay, and Pearl Lettle as Mrs. Brown gave creditable support. This week, An American Citizen.

The Gallant's Daughter entertained capacity houses at Peyton's Ivy Avenue Theatre last week. Edna Brown and Hale Hoskins were seen to advantage in the roles of Jessie Hopkins and Selma. W. A. Mortimer as Thomas Hopkins, Graeme Bouy as Oscar Jessen, Johnnie Bouy as James Hopkins, Richard P. Cullen as Mike, Burton Williams as Pompey, Marie Clements as Fanny Hopkins, and Sadie Radcliffe as Hester Jones, were all acceptable. Mr. Cullen, Johnnie Bouy, and Clara Austin introduced clever specialties between the acts. This week, The Sorrows of Satan.

At the Fulton-Street house Called Back was the bill. Rita Read Peyton gave a pleasing portrayal of Pauline and Fred Bernet was seen to advantage as Gilbert Vaughn. The others who gave good support were Claude Peyton as Herbert Kenyon, Franklyn Russell as Dr. Court, Harold E. Chase as Anthony Marsh, Joseph W. Girard as Pedro Macari, Isaac Peyton as Perrod, Fred Reuters as Bushin, John Farrell as Captain von Mahlk, Peter M. Lang as the Chief Gendarme, Sadie Lasher as the Servant to Gilbert, Ethel Clifton as Mary, Grace Fox as Priscilla, and Dora Lombard as Mrs. Stebbins. This week, Rip Van Winkle.

Matinees held sway at the Lyceum Theatre, where the stock company appeared in For Love and Honor to good audiences. William C. Holden being called out of town, the part of Ned Dayton was well played by Harry P. Ryan. Rose Bell made the most of the role of Maude Martin. The rest of the cast included Allen Warren as Pa Harvey, Jessie West as Sadie Dayton, Charles Herbert as Jake Webber, Joseph J. de Grasse as Victor Vincent, John P. Curley as Horace Hawkins, Frank Rose as Charlie Chandler, Joseph J. Hurley as George Martin, Gus De Vere as John Bonner, William Bacher as Jed Clark, and Ray White as Lew Payne. This week, Under Two Flags.

CALDER JOHNSTON.

More Than Queen was given by the stock company of the Columbia Theatre last week, with Estelle Knott featured as stock star in the role of Josephine. The production was the most elaborate seen at this house this season, and the management deserves praise for spending the fine scenery and costumes that added much to the general effect. Miss Knott scored a decided hit in the trying role celebrated by Julia Arthur. She is a splendid emotionist, a good comedienne, and a remarkable improvement, and showed with a clear that was captivating. Sidney Toler, as Lucien, gave one of the best performances of the season. He had made a careful study of the part and did not lose any of the opportunities it afforded him. George Mitchell was excellent as Louis and J. Sydney Mayo as Jules, in his own strong sense was useful. Ann Boyle, as Miss Arvilla, was very pleasing, and good work was done by Kate Jepson, Julia Hamilton and Edith Mabery. The cast also included Chas. Wallace, Blanche Campbell, Addie Blondell, Ella Warren, Ray Bray, Maude Granger, E. L. Baker, Augustus Glassey, John Fenton, William Bath, Ralph Dwight, E. R. Lemaire, Ralph Hamm, Percy Barrett, Julia Perkins, and Alfred Lampert. The production was under the direction of J. Sydney Mayo. This week's attraction is Lovell's Love, with Estelle Knott in the leading female role.

The Bonnie Rye ushered in the closing fortnight of the season at the Gotham Theatre, and having to contend with the Barnum and Bailey Circus, which held forth but a short distance from the Elite Stock company's home, was rewarded with only fair audiences during the week. The play was well mounted and received better patronage. David Conner in the title-role gave A very pleasing performance. Joseph L. Tracey, as Philip Ralston, lacked spontaneity, his work dragging the scenes in which he participated. Elmer V. Potter's Joe Hackett was by far the best performance of the play, being a picturesque and consistent portrayal. Otto Hoffman did creditable work as Jabez Dunk, while Henry Muller, assisted by two aliases, played three distinct roles, faring best as Gallah Lee. Ben Estreet was well played by Harry MacDonald, and Lura Lee, the saucy girl, was capably impersonated by Inez Adams. Rose Watson's Mother Shipton was also a praiseworthy performance. Matterhorn work was contributed by Carolyne Franklyn as Gertie Hackett, Ralph Cummins as Screamer, Mary Bankson as the Landlady, Emma DeCastro as Queenie, and Patrice Winston as Miss Adrian. Walter Chester was not up to his usual standard as Ted Marsden. Shenandoah is the bill for the last week of the season. J. H. G.

VAUDEVILLE.

The bill at Hyde and Behman's was headed by Valeska Suratt, who was seen in a new comedietta called Jimmy's Experiment, written by Roy Fairchild. Miss Suratt appeared as a society girl, who goes in for athletics, slang, and unconventionality. She is loved madly by a young man, at whose protestations she laughs merrily. He determines to conquer her spirit, and disguises himself as a burglar, tries to frighten her. She is very game, however, and keeps up a running fire of chat while she tries to secure his pistol by subterfuge. She finally does get possession of it and has the supposed burglar at her mercy. She is unnerved, however, and while covering him with the pistol runs to her lover and begs him to return, declaring her love for him in passionate terms. He rises out unobserved and returns in his proper person, and after a few explanations the curtain drops on the usual embrace, with wedding music. The sketch is well written and allows Miss Suratt abundant opportunity for the display of the vivacity for which she is noted. It is much better for the average audience than her old sketch, and made a most pronounced hit. Monroe Johnstone, as the lover-burglar, was excellent, and Belle Stanford played a maiden aunt very well. Beatrice Knight was a maid. The piece was well mounted and the light effects were well managed. Crimmins and Gore were very amusing in their farcical act, which kept the house in roars. Gus Williams had a new and very pleasing monologue. Lazar and Gabriel and Paul Barnes and company in Wanted, An Aunt, came in for a fair share of applause. Harrigan, the tramp juggler, was well liked. The Two Tobins, musicians, and Hazel and Vernon, gymnasts, were excellent. This week Culver's Loop, Edith Helena, Lizzie B. Raymond, Hal Godfrey and company, Moore and Haight, Mr. and Mrs. William Robyns, Lowe and Burbon, the World's Trio, and Reatus and Banks.

At the Orpheum last week the most sensational act ever seen here was presented by the dare-devil, Castellano, on a real loop the loop. There was no deception whatever, and it proved an immense hit. Nobody seemed to realize till later what a splendid exhibition of nerve and daring was shown by him. It is a good drawing card. The Great Goldin assisted in a most pleasing manner by Miss Jean Frantzola presented some new and mystifying illusions and any quantity of clever tricks with a marvelous adroitness that showed what a complete mastery of his art Mr. Goldin has attained. Charles Dickson was seen in A Pressing Matter, being delightfully assisted by Marion A. Chapman. The sketch itself is a most pleasing bit of comedy, and Mr. Dickson gave a capital rendition of his role in his usual original style. A most gratifying surprise was afforded by Julius Tannen. He is new to the East, but proved his solid worth as an entertainer by some exceedingly clever curtain speeches. He has an original and pleasing method, which, if persevered in, will soon win him profitable recognition. Will P. Denny scored his usual hit and is improving each season. His songs have been heard here before, but never fully appreciated until last week. The Four Cuttys always please in their delightful musical work, and John Ford in his inimitable dancing. Mr. and Mrs. Harry Thorpe were seen in their good old sketch, and Florence Moore in songs won appreciation. Ricco-bono's horses were a big feature and created much merriment. Their comedy is much improved and they worked well. This week, Hanlon Brothers, Proctor Hayes, Great Alexius, Jessie Opstbuel, Five De Vonas, Claiflo and Brown, Francis Piper, Mamie Remington, and Ricobono's horses.

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CONVICT'S DAUGHTER, Feb. 7	390.00	FOXY GRANDPA, Mar. 3	700.00
QUINLAN'S and WALL'S MINSTRELS, Mar. 23	480.00	CHAUNCEY OLCOTT, Apr. 1	620.75
FATAL WEDDING, Apr. 16	425.00	BUSY IZZY (Ret. Visit) Apr. 21	480.25
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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY OF THE STREETS (Sam Blair, mgr.): Providence, R. I., May 4-6.

A BREEZY TIME (Eastern): Merle H. Norton, prop. and mgr.): Noblesville, Ind., May 5, Lebanon 6, Lafayette 7, Danville, Ill., 8.

A BREEZY TIME (Western): Merle H. Norton, prop. and mgr.): Shelbyville, Ill., May 5, Arcola 6, Rantoul 7, Paxton 8.

A BUNCH OF KEYS (Gus Bothner, mgr.): Bath, Me., May 5, Rockland 6, Augusta 7, Skowhegan 8, Bangor 9.

A DESPERATE CHANCE (Forrester and Mittenthal, mgrs.): Worcester, Mass., May 4-9.

A FOOL AND HIS MONEY: New York city April 13—indefinite.

A GAMBLER'S DAUGHTER (Eastern: R. L. Cressy, mgr.): Chicago, Ill., May 3-9.

A HAPPY TRAMP: Springfield, Mass., May 4-6, Westfield 7, Great Barrington 8, Winsted, Conn., 9, Torrington 11, South Framingham, Mass., 12, Attleboro 13, Franklin 14, Milford, Conn., 15, Woonsocket, R. I., 16.

A HOT OLD TIME (Geo. Chenet, mgr.): Brooklyn, N. Y., April 27-May 9.

A KENTUCKY OUTCAST (Eastern): Geo. R. Gill and Adgie M. Fleming, mgrs.): Norfolk, Va., May 4-9, Richmond 11-16, Washington, D. C., 18-23.

A RAGGED HERO (W. J. Fielding, mgr.): Toledo, O., May 3-9, Detroit, Mich., 10-16.

A REPUTATION OF COON HOLLOW (Archibald Allen, mgr.): Boston, Mass., May 11-16, Brooklyn, N. Y., 18-23.

A ROSE O' PLYMOUTH TOWN: Boston, Mass., May 4—indefinite.

A ROYAL SLAVE (Harry Gordon, mgr.): Vincennes, Ind., May 4, Mapleton, Ill., 6, Paris 7, Litchfield 8, Jacksonville, 9, Taylorville 11.

A RUNAWAY LOVE: Richmond, Va., May 4-9.

A SHERIDAN'S FOR LIFE: Elizabeth, N. J., May 4-6.

A TEXAS STEER (H. H. Dailey): Columbus, O., May 4-6, Cleveland 10-16, South Chicago 17.

ADAMS, JAMES P. (Geo. H. Brennan, mgr.): Philadelphia, Pa., May 4-16, Baltimore, Md., 14-16, New York city 18—indefinite.

ALABAMA (Edward P. Albee, prop.): Providence, R. I.—indefinite.

ALCAZAR STOCK (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.

ALLEN VIOLA: Boston, Mass., April 27-May 23.

AN AMERICAN GENTLEMAN (Carl Soellner, mgr.): Lawrence, Mass., May 8.

AN AMERICAN PIRATE (Geo. P. Hall: Gus Bothner, mgr.): Old Town, Me., May 5, Bangor 6, St. John, N. B., 7-9, Moncton 11.

AT PINEY RIDGE (D. E. Hanlon, mgr.): Kansas City, Mo., May 3-9.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Scranton, N. Y., May 4-16.

BAKER, PETE: Sterling, Ill., May 5, Kewanee 9.

BAKER STOCK: Seattle, Wash., April 12—indefinite.

BARROW-MELVILLE (W. J. Baldwin, mgr.): New Orleans, La., April 26—indefinite.

BARRY AND CATTLE KING (Wallick's: W. H. Cattle, mgr.): Toronto, Can., May 4-9.

BARTHOLOMAE, ETHEL: Detroit, Mich., May 4-9.

BATTLE OF GETTYSBURG (David Belasco, mgr.): New York city, May 4—indefinite.

BELL, LILY: Providence, R. I., May 3-23.

BELLE BROCK STOCK (W. C. Berger, mgr.): Washington, D. C., April 27-June 20.

BIJOU COMEDY: New Orleans, La., April 20—indefinite.

BIJOU STOCK: Washington, D. C., April 20—indefinite.

BINGHAM, AMELIA: Troy, N. Y., May 5, Schenectady 6, Hartford, Conn., 7, Waterbury 8, New Haven 9, Washington, D. C., 11-16, Cincinnati, O., 17-23.

BLAIR, EUGENIE (Henri Grenitt, mgr.): Cleveland, O., April 12—indefinite.

BLANEY'S STOCK: Newark, N. J.—indefinite.

BOSTOCK'S RUBY DAY: Brooklyn, N. Y., May 4-9.

BOYLE STOCK: Nashville, Tenn.—indefinite.

BRIDES, MISS (Wallace Mason, mgr.): Denver, Col., May 4-9.

CAMPBELL, MRS. PATRICK: Butte, Mont., May 6, 7, Anaconda, 8, Minneapolis, Minn., 11-13, St. Paul 14, 15, Fargo, N. D., 16, Winnipeg, Man., 18, Ithaca 20, Canton, N. Y., 21, Rochester, N. Y., 22, Albany 23.

CASTLE, MAUD (David Belasco, mgr.): Chicago, Ill., May 3-16.

CASTLE SQUARE THEATRE: Boston, Mass.—indefinite.

CLARKE, HARRY CORSON: Portland, Ore., April 27—indefinite.

CLAYTON, KATE: Denver, Col., May 4-9.

COGHLAN, GERTRUDE: Granville, N. Y., May 12.

COGHLAN, ROSE (Jake Mayer, mgr.): Winnipeg, Man., May 4, 5, Grand Forks, N. D., 6, Crookston, Minn., 7, Brainerd 8, Ashland, Wis., 11.

COHANS, THE FOUR (Fred Niblo, mgr.): New York city April 27-May 9.

COLUMBIA STOCK: Chicago, Ill.—indefinite.

COLUMBIA THEATER STOCK: Brooklyn, N. Y.—indefinite.

CRAIG, JOHN (Gus. W. Sammis, mgr.): Boston, Mass., May 4-9, Biddeford 11, Lowell 12, 13, Portland, Me., 14, 15, 16.

CRAIG, W. H.: San Francisco, Cal., April 27-May 9, Los Angeles 14-16, Salt Lake, U., 21-23.

CROSMAN, HENRIETTA: Lincoln, Neb., May 5, Atchison, Kan., 6, Leavenworth 7, Topeka 8, Wichita 9.

DEFENDING HER HONOR (Wm. Wood and Jas. A. Wade, mgrs.): Brooklyn, N. Y., May 4-9, New York city 11-16, Philadelphia, Pa., 18-23.

DEVIL'S AUCTION (Chas. H. Yale, mgr.): Eastport, Me., May 4, Fairfield 6, Waterville 7, Bangor 8, Augusta 9, Rockland 11, Bath 12, Portland 13, Biddeford 14, Portsmouth, N. H., 15, Manchester 16.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city, May 4—indefinite.

DOTY, HARLEY (The Iron Maid): Owosso, Mich., May 4, Lansing 5, Jackson 7, Charlotte 8.

DREW, JOHN: Middletown, Conn., May 7, Holyoke, Mass., 8.

EDMUNDS STOCK (W. O. Edmunds, prop.): Quebec, Can., May 4—indefinite.

EMMET BELLE (Byron Bros.): Sandusky, O., May 5, Fremont 6, Findlay 7, Bowling Green 8, Toledo 9-16.

EMPIRE STOCK (Samuel Day, mgr.): Brooklyn, N. Y., May 4—indefinite.

EMPIRE STOCK: Toledo, O.—indefinite.

EMPIRE THEATRE STOCK: Boston, Mass., May 4-9.

EVERYMAN: New York city March 30—indefinite.

EVERYWOMAN: Washington, D. C., May 4-9.

FAIRCHILD, EDWARD (George Fawcett, director): Baltimore, Md.—indefinite.

FISHER'S STOCK (Dick Ferris): Omaha, Neb., April 6—indefinite.

FITZGERALD'S BALL, (Ollie Mack, mgr.): West Superior, Wis., May 5.

FLEMING, ALICE (Henry B. Harris, mgr.): Dayton, O., May 4, Danville 6, Crawfordsville, Ind., 7, 8, Lafayette 9, Ft. Wayne 11, Columbus, O., 12.

FLORENCE STOCK: San Francisco, Cal.—indefinite.

FOLK, MAY (Harrison Grey Fiske, mgr.): Rochester, N. Y., May 4, 5, Scranton, Pa., 6, Allentown 7, Reading 8, Easton 9, Paterson, N. J., 11, Bridgeport, Conn., 12.

FORD'S STOCK: Baltimore, Md., May 4—indefinite.

FOREPAUGH STOCK: Philadelphia, Pa.—indefinite.

FOR HER SAKE (Eastern): E. J. Carpenter's: Jos. Fischer, mgr.): New Philadelphia, O., May 7, Youngstown 9, Wooster 10, Ashland 12, Mt. Vernon 13.

FOR HER SAKE (Western: E. J. Carpenter's: Jos. Fischer, mgr.): Merrill, Wis., May 5, Grand Rapids 6, Marshfield 7, Stevens Point 8, Waupaca 9, Appleton 10, Neenah 11, Pearl De Lee 12.

GARRICK THEATER STOCK (Chas. Vaught, mgr.): Chicago, Ill.—indefinite.

GEORGE, GRACE (Wm. A. Brady, mgr.): New York city March 23—indefinite.

GILLMORE, PAUL (Gus Mayer, mgr.): Reading, Pa., May 5, Lancaster 6, Wilmington, Del., 7, Easton, Pa., 8, Trenton, N. J., 9.

GIRARD AVENUE STOCK: Philadelphia, Pa.—indefinite.

GOODWIN, N. C. (Geo. J. Appleton, mgr.): St. Paul, Minn., May 11-13, Minneapolis 14-16, Dubuque, Ia., 18, Davenport 19, Cedar Rapids 20, Des Moines 21, Sioux City 22, Lincoln, Neb., 23.

GRAND OPERA HOUSE STOCK: Memphis, Tenn.—indefinite.

GRAND STOCK: Pittsburg, Pa.—indefinite.

GREENWALL STOCK (Greenwall Theatrical Circuit Co. mgrs.): New York city Aug. 30—indefinite.

GRIFFITH, JOHN (A. H. Sheldon, mgr.): Bingham, Utah, May 4, Ogden 6, Salt Lake 7-9.

HACKETT, JAS. K.: Chicago, Ill., April 19-May 9, Lincoln, Neb., 11, St. Joseph, Mo., 12, Leavenworth, Kan., 13, Topeka 14, Wichita 15, Joplin, Mo., 16, Kansas City 18-23.

HANFORD, CHAS. B. (F. Lawrence Walker, mgr.): Aspen, Col., May 5, Leadville 6, Salida 7, Canon City 8, La Junta 9, Trinidad 10, Rocky Ford 11, Victor 12, Cripple Creek 13, Pueblo 14, 15, Colorado Springs 16, Denver 17-23.

HAPPY HOOLIGAN (Geo Hill's): New York city May 4-9, Jersey City, N. J., 11-16, Philadelphia, Pa., 18-23.

HAWTREY, CHARLES: New York city March 30—May 16.

HELLO, BILL (Goodhue and Kellogg, mgrs.): Cincinnati, O., May 3-9, Indianapolis, Ind., 11-13, Ft. Wayne 14, Sandusky, O., 15, Canton 16, Bellaire 18, New Castle, Pa., 19, Erie 20.

HERMAN, CHAS. D. (C. F. Ward, mgr.): Salt Lake City, U., May 3—indefinite.

HILLARD, MILDRED: Newport, R. I., May 5.

HUMAN HEARTS (Southern: Harry Pennypacker, mgr.): New Castle, Pa., May 5, Youngstown, O., 6, Greensburg, Pa., 8, Johnstown 9.

IN CONVICT'S STRIPES (Sent St. John, mgr.): Cleveland, O., May 4-9.

IRVING, ISABEL: New York city May 4-9, Bridgeport, Conn., 11, New London 12, Norwich 13, Putnam 14, Woonsocket, R. I., 15, Willimantic, Conn., 16.

JAMES BOYS IN MISSOURI (Eastern: Geo. Klimt, prop.: Frank Gazzola, mgr.): Buffalo, N. Y., May 4-9, Cleveland, O., 11-16, Detroit, Mich., 17-23.

JAMES BOYS IN MISSOURI (Western: Geo. Klimt, prop.: Frank Gazzola, mgr.): Logansport, Ind., May 5, Peru 6, Decatur, Mich., 7, Benton Harbor 8, Michigan City 9, Hammond 10.

JAMES, LOUIS, AND FREDERICK WARDE (Wagenhals and Kemper, mgrs.): Detroit, Mich., May 4-9.

JANICE MEREDITH (E. Greenbury, mgr.): St. Paul, Minn., May 3-9, Minneapolis 10-16.

JEFFERSON, JOSEPH: New York city May 4-16.

JEFFERSON, THOMAS: Sharon, Pa., May 5, Kane 6, Du Bois 7, Williamsport 8, Elmira, N. Y., 9.

KENDALL, EDNA (Liebler and Co., mgrs.): New York city, May 4—indefinite.

KIDNAPPED IN NEW YORK (Harry Montgomery, mgr.): Baltimore, Md., May 4-9.

LANGTRY, MRS.: Brooklyn, Mass., May 4-9.

LE MOYNE, MRS. (Geo. H. Brennan, mgr.): Saginaw, Mich., May 5, Ann Arbor 6, Lansing 7, Grand Rapids 9, Battle Creek 11, Kalamazoo 12, Jackson 13.

LOUPING THE LOOP (Al. T. Wilton, mgr.): Philadelphia, Pa., May 4-9, Providence, R. I., 11-16, Boston, Mass., 18-23.

LYCEUM STOCK: Brooklyn, N. Y.—indefinite.

McFADDEN'S ROW OF FLATS (Thos. E. Henry, mgr.): Newark, N. J., May 4-9.

MACK, ANDREW: Chicago, Ill., April 27-May 9.

MALONEY'S WEDDING DAY (Geo. A. Treyser, mgr.): Chicago, Ill., May 4-9.

MANNERING, MARY: Colorado Springs, Col., May 5, Salt Lake City, U., 7-9, San Francisco, Cal., 11—indefinite.

MANSFIELD, RICHARD: Minneapolis, Minn., May 4-6, St. Paul 7-9, Buffalo, N. Y., 14-16.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Hudson, N. Y., May 5, Albany 6, 7, Rutland, Vt., 8, Burlington 9, Montreal, Can., 11-16, Toronto 18-23.

MARLOWE, JULIA: Chicago, Ill., May 4-9.

MELVILLE, ROSE (J. R. Stirling, mgr.): Brooklyn, N. Y., May 4-9, Washington, D. C., 11-16, Pittsburg, Pa., 18-23.

M'LISS (Spencer and Aborn, mgrs.): Camden, N. J., May 4-6, Wilmington, Del., 7-9, New York city 11-16.

MICKEY FINN (Perry and Watson: Chas. F. Edwards, mgr.): New York city, May 4-9, Newark, N. J., 11-16.

MIDNIGHT IN CHINATOWN (W. O. Edmunds, prop.): Quebec, Can., May 4-9.

MURPHY, JOSEPH: Jersey City, N. J., May 4-9.

MURPHY, TIM: Marinette, Wis., May 5.

NOT GUILTY (S. A. Schiller, mgr.): Minneapolis, Minn., May 3-9.

OCCOTT, CHAUNCEY: Schenectady, N. Y., May 5, Amsterdam 6, Gloversville 7, Troy 8, Cohoes 9.

OLD ARKANSAW (Will F. Lindsay, mgr.): Caldwell, Kan., May 5, Anthony 6, Arkansas City 7, Winfield 8, Wichita 9, Kingman 11, Hutchinson 12, McPherson 13, Salina 14, Seeley 15, Junction City 16.

OLE OLSON (Ben Hendricks: Will O. Wheeler, mgr.): Tacoma, Wash., May 3-5, Everett 6, Watcom 7, Mt. Vernon 8, Seattle 10-16, North Yakima 18, Walla Walla 19, Spokane 20, 21, Missoula, Montana 23.

O'NEILL, NANCE: Battle Creek, Mich., May 8, Springfield, Ill., 10-12.

ON THE STROKE OF TWELVE (W. D. Lawrence, mgr.): Washington, D. C., May 4-9.

ON THE SUWANEE RIVER: Pittsburg, Pa., May 4-9, Detroit, Mich., 10-23.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Marysville, Cal., May 5, Portland, Ore., 7-9, Seattle, Wash., 10-13, Whatcom 14, Westminster, B. C., 15, Vancouver 16, Nenaimo 18, Victoria 19, Tacoma, Wash., 20, Yakima 21, Spokane 22, 23.

OWEN, WM. (Martin Sheeley, mgr.): Elgin, Ill., May 5, Dixon 6, Rockford 7, Stoughton, Wis., 8, Madison 9, Portage 11, Wausau 12, Merrill 13, Tomahawk 14, Rhinelander 15, Escanaba, Mich., 16.

PAYTON'S STOCK: Brooklyn, N. Y.—indefinite.

PAYTON'S, MRS. STOCK (Etta Reed Payton, mgr.): Brooklyn, N. Y.—indefinite.

PECK'S BAD BOY (Eastern): Providence, R. I., May 4-9.

PECK'S BAD BOY (Northern: Leroy J. French, mgr.): Three Rivers, Mich., May 5, Coldwater 6, Hudson 7, Tecumseh 8, Pontiac 11, Port Huron 12, Wyandotte 13, Monroe 14.

PICKINGS FROM PUCK (Mack and Gaites, mgrs.): Jersey City, N. J., May 4-9, Brooklyn, N. Y., 11-16.

PIKE COUNTY FOLKS (W. O. Edmunds, prop.): Quebec, Can., May 11-16.

PIKE THEATRE: Detroit, Mich., April 19-May 4.

QUEEN OF THE HIGHWAY (Wallick's: W. M. McGowan, mgr.): Bridgeport, Conn., May 5, 6, Hartford 7-9.

RADCLIFFE'S, CARRIE, STOCK: Philadelphia, Pa.—indefinite.

ROBERT EMMETT: Chicago, Ill., May 24-June 22.

ROBERTS, FLORENCE: Los Angeles, Cal., April 19—indefinite.

ROBSON, ANDREW: Johnstown, N. Y., May 6.

ROMEO AND JULIET (Liebler and Co., mgrs.): St. Louis, Mo., May 4, 5, Indianapolis, Ind., 6, Cincinnati, O., 7, Lexington, Ky., 8, Louisville 9, Chicago, Ill., 11-16, Cleveland, O., 18, Pittsburg, Pa., 19.

ROYAL LILLIPUTIANS: Boston, Mass., May 4-9.

SANDY BOTTOM (Hampton and Hopkins, mgrs.): St. Louis, Mo., May 3-9.

SHANNON, LAVINIA (Geo. S. Starling, mgr.): Stanford, Conn., May 9, New Haven 11-13, Bridgeport 14-16, Boston, Mass., 18-23.

SIDE TRACKED (Eastern: A. Q. Scammon, mgr.): Lewiston, Me., May 5.

SIDE TRACKED: Marinette, Wis., May 7.

SI STEBBINS: Williamsport, Pa., May 5.

SKIPPER AND CO., WALL STREET: New York city May 4—indefinite.

SOTHERN, E. H.: Denver, Col., May 18-23.

SPOONER, CECIL: New York city May 4—indefinite.

SPOONER STOCK (Mrs. Spooner, prop.: Wm. McAlister, mgr.): Brooklyn, N. Y., Aug. 31—indefinite.

SPOTLESS TOWN (Gus Hill's: Al. Doisen, mgr.): Newark, N. J., May 4-9.

STANDARD THEATRE STOCK: Philadelphia, Pa.—indefinite.

SWEET CLOVER (A. A. Thayer and W. C. Justice, mgrs.): Corsicana, Tex., May 5, Dallas 6, Denison 7, Gainesville 8, Fort Worth 9.

TANHOUSER, STOCK: Milwaukee, Wis.—indefinite.

THE CHARITY NURSE (Houck and Feasenmy, mgrs.): Chicago, Ill., May 3-16.

THE COWBOY AND THE LADY: Amsterdam, N. Y., May 5.

THE DARKEST HOUR: Crookston, Minn., May 5, St. Cloud 6, Brainerd 7, West Superior, Wis., 8, Duluth, 9.

THE DENVER EXPRESS (Western): Newark, N. J., May 4-9.

THE DOLL OF PAWTUCKET (Lawrence D'Orsay: Kitty La Shelle, mgr.): New York city Feb. 5—indefinite.

THE ELEVENTH HOUR (Eastern: Lincoln J. Carter): Montreal, Can., May 4-9.

THE EVIL EYE: Rome, N. Y., May 5, Geneva 6, Auburn 7-9.

THE FATAL WEDDING (Sullivan, Harris and Woods, mgrs.): Anaconda, Mont., May 6, Bozeman 8, Livingston 7, Billings 8.

THE FLAMING ARROW (Lincoln J. Carter's): Chicago, Ill., April 26-May 9.

THE GUILTY WIFE: Elizabeth, N. J., May 7-9.

THE HEART OF MARYLAND (David Belasco, mgr.): Philadelphia, Pa., May 4-16.

THE HOLY CITY (Thos. W. Broadhurst, mgr.): Philadelphia, Pa., May 4-16.

THE LITTLE CHURCH AROUND THE CORNER (Vance and Sullivan Co., mgrs.): Milwaukee, Wis., May 3-9, South Chicago, Ill., 10.

THE LITTLE PRINCESS: Chicago, Ill., May 25—indefinite.

THE MOONSHINER'S DAUGHTER (W. F. Mann, mgr.): Chicago, Ill., May 3-9, St. Louis, Mo., 11-16.

THE OLD HOMESTEAD: New York city May 4-9.

THE PEDDLER: Syracuse, N. Y., May 4-6.

THE PEDDLER'S CLAIM (Henry B. Marks, mgr.): Louisville, Ky., May 3-9.

THE POWER OF THE CROSS (Rush and Weber, mgrs.): Wilmington, Del., May 4-9, Providence, R. I., 11-16, Newark, N. J., 18-23.

THE PRISONER OF ZENDA: Dallas, Tex., May 5, Ft. Worth 6, Pueblo, Col., 8, Colorado Springs 9, Denver 11-17, Council Bluffs, Ia., 20, Des Moines 21, 22.

THE REAL WIDOW BROWN (W. O. Scammon, prop.: Clifton and Dunlay, mgrs.): St. John, N. B., May 4-6, Moncton 7, Amherst 8.

THE SIGN OF THE CROSS (Fred. G. Berger and E. G. Osserin, mgrs.): Steubenville, O., May 9, 10.

THE STAR BOARDER: Auburn, Ind., May 7.

THE STARBUCKS: Glens Falls, N. Y., May 9.

THE SUBURBAN: New York city March 23-May 9.

THE TENDERFOOT: Chicago, Ill., April 20—indefinite.

THE TIDE OF LIFE: Kane, Pa., May 9, Oil City 11.

THERE AND BACK: New York city April 20—indefinite.

THURSTON, ADELAIDE (Frank J. and Claxton Williach, mgrs.): Hamilton, Can., May 5, Kingston 6, Ottawa 7-9.

UNCLE TOM'S CABIN (Stetson's: Eastern): Bristol, Conn., May 5.

WALSH, BLANCHE (Wagenhals and Kemper, mgrs.): Easton, Pa., May 6.

WARFIELD, DAVID: New York city May 4—indefinite.

WARREN, REBECCA (Frank Burt, mgr.): Toledo, O., April 12—indefinite.

WAS SHE TO BLAME (Jed Carlton, mgr.): Osawa, Neb., May 6, Odebolt, Ia., 9, Lake City 11, Ponda 13, Storm Lake 14, Sioux Rapids 15, Marathon 16.

WEARY WILLIE WALKER: Fall River, Mass., May 4-9.

WHEN KNIGHTHOOD WAS IN FLOWER (Frank L. Perley, director): St. Paul, Minn., May 3-9, Minneapolis 7-9, La Crosse, Wis., 11, Winona, Minn., 12, Rea Claire, Wis., 13, Wausau 14, Neenah 15, Marinette 16.

WHEN THE BELL TOLLS (Travers Vale and S. S. Shubert, mgrs.): Chicago, Ill., May 3-16, Minneapolis, Minn., 17-23.

WHEN WE WERE TWENTY-ONE: Providence, R. I., May 4-9.

WHEN WOMEN LOVE (A. D. Cameron, mgr.): Boston, Mass., May 4-9.

WHY WOMEN SIN: Baltimore, Md., May 4-9.

WILLARD, E. S.: Toronto, Can., May 4-9, London 11, Hamilton 12, Ottawa 14, Montreal 18-23.

WILSON, AL. (Yale and Ellis, mgrs.): Eau Claire, Wis., May 5, Chippewa Falls 6, Duluth, Minn., 7, 8, West Superior, Wis., 9, Marinette 10.

WINCHESTER: Mt. Carmel, Pa., May 6, Uniontown 16.

WOODWARD STOCK: Kansas City, Mo., April 19—indefinite.

YORK STATE FOLKS: Chicago, Ill., April 26-May 30.

ZIG-ZAG ALLEY (W. R. Flack and Walter Floyd, mgrs.): San Francisco, Cal., April 26-May 9, San Jose 10, Fresno 11, 12, Oakland 13, 14, Stockton 15, Sacramento 16.

REPERTOIRE COMPANIES.

APPELL'S PAXTANG STOCK: Harrisburg, Pa.—indefinite.

ARNOLD'S STOCK (J. F. Arnold, mgr.): Parkersburg, W. Va., May 4-9, Clarksburg 11-16, Cumberland, Md., 18-23.

AUBREY STOCK (Eastern: Mittenthal Bros.: W. R. Hill, mgr.): Ottawa, Can., May 11-23, Montreal 25—indefinite.

BENNETT AND MOULTON (Ad. P. Reed, mgr.): Asbury Park, N. J., May 3-9.

BENNETT AND MOULTON (Ira Newell, mgr.): Salem, Mass., April 27-May 9.

CARPENTER, FRANKIE: Lynn, Mass., May 4-9.

CARROLL COMEDY (Ian Carroll, mgr.): Buckhannon, W. Va., May 4-9.

CASTLE SQUARE STOCK (Wm. B. Sherman, mgr.): Winnipeg, Man., April 27—indefinite.

CASTLE SQUARE STOCK: Fort Fairfield, Me., May 4-9.

CHAMPLIN STOCK: Johnstown, N. Y., May 11-16.

CHASE-LISTER: Rockford, Ill., April 26-June 6.

CHESTER, ALMA (Edward L. Bloom, mgr.): Troy, N. Y., May 4-9, Binghamton 11-16, Wilkes-Barre, Pa., 18-23.

CONROY AND MACK'S COMEDIANS (F. P. Craft, mgr.): Honesdale, Pa., May 4-6, Middletown, N. Y., 7-9, Dover, N. J., 11-16.

COOK-CHURCH (H. W. Taylor, mgr.): Meadville, Pa., May 4-9.

DAVIDSON STOCK (A. L. Davidson, mgr.): Harrisburg, Pa., May 4-9, Paterson, N. J., 11-16.

DE VONDE, CHESTER, STOCK (Phil Levy, mgr.): Dayton, O., May 4-9, Toledo 7-9.

DILGER-CORNELL: Port Jervis, N. Y., May 4-9, Oneonta 11-16.

DYFFRYN, ETHEL: Portsmouth, N. H., May 4-9, Hamilton, Can., 11—indefinite.

EDSON, DANIEL: Albany, Ore., May 5.

EWING-TAYLOR (Albert Taylor, mgr.): Macon, Mo., May 4-9, Keokuk, Ia., 11-16, Burlington 18-23.

FERRIS COMEDIANS: Duluth, Minn., April 20—indefinite.

FISK, MAY: Trenton, N. J., May 11-16.

FLAVIA STOCK (Thad Stevens, mgr.): Paris, Tex., May 4-11.

FLEMING, MAMIE (W. H. Gracey, mgr.): Philadelphia, Pa., May 4—indefinite.

FRANKLIN STOCK (A. A. Jack, mgr.): Muskegon, Mich., May 10-12, Lansing 14-16, Flint 21-23.

FRENCH, IRVING (Don McMillan, mgr.): Fostoria, O., May 4-9, Defiance 7-9, Auburn, Ind., 11-13, Ft. Wayne 14-16, Jackson, Mich., 18-20, Battle Creek 21-23.

GARRICK THEATRE (W. P. Taylor, mgr.): Bethel, Vt., May 4-9, Northfield 11-16.

GARRIDE, COMDIT AND MACK STOCK (J. S. Garside, mgr.): New Brunswick, N. J., May 4-9.

GODDING COMEDY (O. M. Cotten, mgr.): Eaton Rapids, Mich.—indefinite.

GOEMARD AND FORD: Passaic, N. J., May 4-9.

GREENE, FRANCES: Two Harbors, Minn., May 4-9.

HADFIELD STOCK: Sherbrook, Can., April 20-May 2.

HAYWARD, GRACE (Dick Ferris; G. W. Winters, mgr.): Minneapolis, Minn., March 8—indefinite.

HAYWOOD STOCK: Berlin, N. H., May 11-16.

HICKMAN-BESSEY (F. F. Parker, mgr.): Peoria, Ill., May 4-9.

HILLMAN, MAUDE: Pottsville, Pa., May 4-9.

HOEFFLER STOCK (Jack Hoeffler, mgr.): Green Bay, Wis., May 2-17.

HOLMAN COMEDY: Ottawa, Ill., May 5-9.

HOWARD-DORSET (Oliver Martell, mgr.): Joliet, Ill., May 4-9.

HOWE-NORRIS DRAMATIC: Kingston, N. Y., May 4-9.

HUNT STOCK: Frankfort, Mich., 4-9.

KENNEDY PLAYERS: Fond du Lac, Wis., May 4-9.

KEYSTONE DRAMATIC (Eastern: McGill and Shipman, props.: Lawrence B. McGill, mgr.): Mansfield, O., May 11-June 6.

KEYSTONE DRAMATIC (Western: McGill and Shipman, props.: Max A. Arnold, mgr.): Mansfield, O., May 11-June 6.

KLARK-URBAN (H. B. Klark, mgr.): Montpelier, Vt., May 4-9, Barre 11-16, Littleton, N. H., 18-23.

KNICKERBOCKER STOCK: Oneida, N. Y., May 11-16.

LE FEBRE-CARPENTER STOCK (Herman Coakley, mgr.): Sioux Falls, S. D.—indefinite.

LONDALE THEATRE: Fort Dodge, Ia., May 3-9.

LORRAINE, RHE: Saratoga Springs, N. Y., May 11-16.

LYONS, LILLIAN, STOCK (Dean and Ketchum, mgrs.): Ionia, Mich., May 4-9, Greenville 11-16.

McDONALD STOCK: Eureka Springs, Ark., May 4-10.

MACK, WILBUR: Altoona, Pa., May 4-9, Reading 11-16, Allentown 18-23.

MANHATTAN STOCK (Harold Kelley, mgr.): Newark, O., May 4-9.

MARKS BROTHERS (Joe and Ole Marks, mgrs.): Brockville, Can., May 4-9, Smith Falls 11-13, Perth 14-16.

MARKS BROTHERS (No. 1: Tom Marks, mgr.): Battle Creek, Mich., May 4-9, Flint 11-16, Ann Arbor 18-23.

MORTIMER, LILLIAN (Decker and Vernon, props.): Bloomington, Ill., May 3-9, Chicago 10-23.

MOREY STOCK: Hot Springs, Ark., May 4-10.

MORRISON COMEDY: Manchester, N. H., May 4-9.

MURRAY AND MACKEY (John J. Murray, mgr.): Newburgh, N. Y., May 4-9, Rondout 11-16, Poughkeepsie 18-23.

MURRAY COMEDY: Cedar Rapids, Ia., April 27-May 9.

MYERS, IRENE (Will H. Myers, mgr.): Poughkeepsie, N. Y., May 4-9.

MYRKLE-HARDER STOCK (W. H. Harder, mgr.): Terre Haute, Ind., May 4-9.

PAIGE, MABEL (Henry F. Willard and Co., mgrs.): Newport News, Va., March 23—indefinite.

PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Springfield, Mass., May 4-21.

PAYTON SISTERS (J. N. Montgomery, mgr.): Greenville, S. C., May 4-16.

PHELAN, E. V., STOCK (Ralph A. Ward, mgr.): Atlantic City, N. J., May 4-9, Bridgeton 11-16.

PHELAN, E. V., STOCK (Eastern: Norwich, Conn., May 4-9, Hartford 11-16.

POND'S STOCK (L. E. Pond, mgr.): Crookston, Minn., May 4-6, Winnipeg, Man., 7-9, Grafton, N. D., 11-13, Fargo 14, 16.

RENTFROW COMEDY: Manchester, N. H., May 11-16.

ROBERTS, GERTRUDE (Harry C. Arnold, mgr.): Steep Falls, Me., May 4-6, Bridgeton 7-9, Harrison 11-13, South Paris 14-17.

ROSAR AND MASON'S COMEDIANS: Jacksonville, Ill., May 4-9, Beardstown 11-16, Galesburg 18-23, May 4-9, Beardstown 11-16, Galesburg 18-23.

RYAN, DANIEL: Halifax, N. S., May 4-30, Sydney, C. B., 22-30.

SHANNONS, THE (Harry Shannon, mgr.): Paris, Ill., May 4-9, Decatur 11-16.

SHAYNE STOCK: Bellefonte, Pa., May 4-9.

SHEA, THOMAS L. (Jas. Wall, mgr.): Binghamton, N. Y., May 4-9.

STANLEY, CARRIE (Chas. B. Burns, mgr.): Lead, S. D., May 4-9.

THORNE, BEATRICE (Sherman S. Whitbeck, mgr.): Danbury, Conn., May 4-6, Mattewan, N. Y., 7-9, Nyack 11-13, Cannackie 14-16.

TUCKER, LILLIAN, STOCK (Joe Santry, mgr.): Quebec, Can.—indefinite.

TURNER, CLARA (Moulton, Thompson and Moulton, props.: F. L. Miles, mgr.): Auburn, N. Y., May 4-9, Oswego 11-23.

VAN DYKE AND EATON (H. Walter Van Dyke): Janesville, Wis., May 4-9, Beloit 11-16, Prospect, Ill., 18-23.

VAN DYKE AND EATON (C. Mack, mgr.): Mt. Clemens, Mich.—indefinite.

VERNON STOCK (Benj. B. Vernon, mgr.): Hillsville, N. Y., May 4-9.

WINTON, MYRTLE: Ashland, Wis., May 4-9.

WINCHESTER AND WOODS COMEDIANS: Malone, N. Y., May 4-9, Rouse Point 7-9.

WINSTON, LAURA, STOCK: Red Cloud, Neb., May 4-9.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (Sam S. Shubert and Nixon and Zimmerman, mgrs.): Pittsburg, Pa., May 3-9, Cincinnati, O., 10-16, Chicago, Ill., 17—indefinite.

A CHINESE HONEYMOON (S. Shubert, mgr.): Boston, Mass., May 4—indefinite.

ABORN OPERA (A. Sargent Aborn, mgr.): Cleveland, O., April 27-May 9, Washington, D. C., 11-23.

ABORN OPERA (B. Sargent Aborn, mgr.): Cleveland, O., May 4-9, Toronto, Can., 11-16, Brooklyn, N. Y., 18-23.

ABORN OPERA (C. Sargent Aborn, mgr.): Toronto, Can., April 27-May 9, Cleveland, O., 11-16, Pittsburg, Pa., 18-30.

ABORN OPERA (D, Sargent Aborn, mgr.): Washington, D. C., May 4-9.

ADGIE OPERA (E. Miles and Sargent Aborn, mgrs.): Toronto, Can., May 11-23, Cleveland, O., 25-30.

BLACK PATTI TROUBADOURS (Tracked and Nolan, mgrs.): Philadelphia, Pa., May 4-9, Baltimore, Md., 11-16, New York city 18-23.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): Milwaukee, Wis., April 13-May 9, Chicago 11-16.

DANIELS, FRANK (Miss Smallcity): Boston, Mass., April 27-May 9.

DAVIS EXTRAVAGANZA (E. Wade Davis, mgr.): Cincinnati, O., May 4-9.

DE ANGELIS, JEFFREYS (C. E. Dornfeld, mgr.): Lebanon, Pa., May 5, Steelton 6, Hanleton 7, Williamsport 8, Carbondale 9.

FERRUCCI OPERETTA: New York city May 9.

GILMAN, MABELLE: St. Louis, Mo., May 4-9.

GLASER, LULU: Philadelphia, Pa., May 4-9.

HELD, ANNA: Boston, Mass., May 4-9.

HOFFMAN, DE WOLF: Newark, N. J., May 4-9.

KING DODO (Henry W. Savage, prop.): New York city May 4-9.

KING DODO: Chicago, Ill., May 4—indefinite.

KNICKERBOCKER GIRL: Philadelphia, Pa., April 12—indefinite.

MR. BLUE BEARD: New York city Jan. 19—indefinite.

NANCY BROWN: New York city Feb. 19—indefinite.

PEGGY FROM PARIS (Henry W. Savage, prop.): Chicago, Ill., Jan. 26-May 9, Boston, Mass., 18—indefinite.

POWERS, JAS. T.: Philadelphia, Pa., April 27—indefinite.

ROGERS BROTHERS IN HARVARD: Rochester, N. Y., May 5, 6, Ithaca 7, Syracuse 8, 9.

SYLVA, MARGUERITE, OPERA: Warren, Pa., May 5, Niagara Falls, N. Y., 6, Buffalo 7-9, Toronto, Can., 11-16, London 18, Woodstock 19, Hamilton 20, Kingston 21, Ottawa 22, 23.

THE BOSTONIAN

(Received too late for classification.)

BOSTON COMEDY (H. Price Webber, mgr.): Ashland, Va., May 4-9; Fort Knox 11-16.

OFFICIAL DETECTIVE BURLESQUE (S. L. Johnson, mgr.): Clifton C., May 6; Bellefontaine 6, Marion 7, Kenton 8, Findlay 9, Lorraine, Ohio, 11, Seghorn 12, Bay City 13, Port Huron 14, St. Thomas, Can., 15, Petrolia 16.

SHAW, MARY (Geo. Brennan, mgr.): La Crosse, Wis., May 4, Rockford, Ill., 5, 6, Lincoln, Neb., 8, Denver, Col., 11-16, Louisville 17, Victor 18, Colorado Springs 19, Pueblo 20, La Junta 21, Hutchinson, Kan., 22, Wichita 23.

YOUNGER BROTHERS' BANK ROBBERS (R. L. Cressy, mgr.): South Chicago, Ill., May 10.

OPEN TIME.

ILLINOIS.—Dek Path—Warrington Opera House, May.

KANSAS.—Clarence—William Opera House, Sep. 14-19, 28-26, Oct. 5-10, 20, 21, Nov. 2-4, 16-21, Dec. 1-5, 11, 23, 25-26.

NEW MEXICO.—East Las Vegas—Duncan Opera House, May and June.

NEW YORK.—Glens Falls—Empire Theatre, May 6-9, 11, 12.

OHIO.—Navarre—Opera House, May 18-23.

PENNSYLVANIA.—Kittanning—Grand Opera House, September, October, November.

Punxsutawney—Opera House, September, October, November.

Reading—Kane's Theatre, May 19-20, 25-31.

Somerset—Opera House, Nov. 20, 21.

TEXAS.—Gatesville—Saunders Opera House, June, July and August.

WISCONSIN.—Green Bay—Green Bay Theatre, June 1-6, 8-13, 27-29, July 1-4, 13-18, Aug. 1-22.

WYOMING.—Sheridan—New Opera House, May, June and July.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The jolly old vaudeville and burlesque wheel continues to revolve in Chicago as contentedly as though the season had just started in. On May 10 another spoke will be added, when the Masonic Temple falls into line for its regular Summer season, and, as heretofore, we will be handed the usual good vaudeville bills from this source with lemonade, etc., on the side. Manager John Maguire has several novelties up his sleeve and good times are in store for the Chicagoan or any other old fellow on the roof of the Masonic Temple Building. There will also be lots of vaudeville sport at San Souci and Chutes parks this Summer, and shortly the three-sheet posters will tell us all about the great things to be seen at these places; there will also be several other minor parks and resorts where the "Budweiser" will flow and the vaudevillian entertain. Chicago will also get the Manhattan Beach production of Pain's Ancient Rome (without the Beach) this Summer. The La Salle will put on The Voyagers for the warm months or as long as it will draw, and all are in hopes that it will be a long draw. Stock burlesque will hold the boards of Sam T. Jack's, a policy that has been in vogue ever since Jack's name has been over the door. The Trocadero will follow a similar arrangement. Hopkins' will be closed, as will the Haymarket. Chicago Opera House will offer the straight vaudeville bills rain or shine, hot or cool, and the Olympic will tempt fortune with The Casino Girl until the Fall, when the festive vaudevillians will again fall into line, opening at the Olympic first and then making a tour over the circuit as heretofore. The above about covers the Summer amusement field that belong in this string.—This is the last week of The Parsders at the La Salle and this happy crowd will march away in earnest with the finish of the week. Al. Sheen, clever and agreeable, has gone, but he will not be forgotten; he did his full share during the Winter to keep up in a pleasant frame of mind and we shall miss him. Charles Warren has gone with Sheen and together they re-enter the vaudeville field again. Mamie Gehrue succeeds Carrie Reynolds, the latter going to New York, I believe. Miss Reynolds made hosts of friends in Chicago and that her pretty face and make-up, to say nothing about her nimble dancing and generally pleasing personality, will also be missed goes without saying. She is an artist pure and simple and made good in Chicago. I also understand several others also retire from the La Salle co., and when The Voyagers is put on next week of the old favorites we shall find Dave Lewis (thank goodness he was retained, a comedian worthy the name), George Austin Moore, Frank Hayes, and the good looking chorus. George Burkhardt will be among the newcomers and a new leading lady (name and ability later). The Voyagers was written by a young woman, Freda Pauline Cohen. She recently played some of the catchy airs for me on the piano and I predict that Chicagoans will be whistling some new tunes shortly, and they will learn them after hearing The Voyagers.—Frank B. Carr's Thoroughbred Burlesquers are at Hopkins' and the performance contains the usual features. Washburn and Flynn, Crawford and Manning, Empire City Quartette, Odell and Whiting, Bessie Taylor, and Polk and Trask appear in specialties. Tessie La Mar, formerly of the La Mar Sisters, and Lillian Dean are also with this attraction.—This week's card at Sam T. Jack's is the Rose Hill Folly co., with Franklin Haines and Fannie De Costa as the leading lights. The specialty list includes Kathryn Palmer, Berry and Hughes, Nolan and White, Gracey and Burnett, Rice and Elmore, and Wheeler and Holland.—At the Trocadero moving pictures of the McGovern-Corbett battle and The Jersey Lilies, a new burlesque, presents Alex Carr, Guy Rawson, Frank Damsell, Vera Harte, and May Belle, together with the tried chorus and specialties by Three Juggling Jordans, Mounts and Delmar, Waldron Brothers, and Carter and Ross.—Among the players at the Kohl and Castle houses, Olympic, Chicago Opera House, and Haymarket, the past week were Robert Hilliard, Musical Dale, Ghiaseretti Troupe, Weston and Allen, Buoman and Adelle, Howard and Bland, Russell Brothers, Lew Sully, Reno and Richards, Louise Montrose, Haines and Vidocq, Merville-Booth and Elmore, Johnson, Davenport and Lorella, Johnnie Carroll, Klein, Ott Brothers and Nickerson, Paula and Dika, and many other capable ones, making up three splendid continuous bills.—H. J. Pain, H. B. Thearle, Burt E. Gregory, and other officials of Pain's pyrotechnic spectacles were here last week, en route to the big fireworks show in St. Louis.—Ringling Brothers opened under canvas at South Bend, Ind. Their first parade of the season was made at this stand. In conversation with "Sport" Herrmann (and he knows) he told me it Ringling's and any other circus in the field made a parade in the same town same day Ringling's would get all the business.

HARRY EARL.

BOSTON, MASS.—Howard Thurston, with his illusions, is one of the features at Keith's this week, but there are others, including Hugh Stanton and Florence Modena, Charles Guyer, and Nellie Daly, Eva Williams and Jac Tucker, the Livingstones, Willie and Frances Hale, Dorothy Walters, Howe and Scott, Tim Cronin, Charlotte Guyer George, Meland Trio, Gillihan and Murray, Mr. and Mrs. Stuart Darrow, Fields and Whallen, Mooney and Holbein, and the vitagraph.—Rose Sydell's London Belles are at the Lyceum. In the olio are Rose Sydell, Campbell and Weber, Garnella and Shirk, Musical Bells, Ruth Denver, Washburn and Grant, the Mozart Comedy Four, and the Masses.—To supplement the efforts of the stock co. at the Palace this week there is an olio including Alice Leslie, the Holstons, Mitchell and Love, Charles Kenna, Dorsch and Russell. Fanny Everett heads the burlesque co. in a most effective manner in a travesty on The Chimes of Normandy.—Nat M. Wills heads the big programme at the Howard Athenaeum this week. Others are Jules and Ella Garrison, Mlle. Latina, Fresno Brothers, Toby Lyons, Tom Hefron, Marie Oakland, the Tanakas, Christian, the Brennans, Lorraine and Vinton, John J. Harrington, Whalley and Whalley, and James Weltzell. Radcliffe Reversed is the title of the burlesque offering this week.—At Austin and Stone's this week the vaudeville bill is made up of Dupre and Dupre, Edna Buckley, Herbert and Rogers, Anna Murray, Harry and Sadie Daly, Devene and Shurtz, Lulu Keegan, Lyne and Dacey, Houstan Sisters, Cavanaugh and Hamilton, Hortense Ivers, Gray Brothers, Dortello and Stond, the Diamond Duo, Mr. and Mrs. Pandell Spence, and Dorchester and Ordell.—Boston is likely to have a circus war. The Barnum date at the Back Bay grounds was fixed at June 8, but Ringling Brothers again made the plan to get it first, as they had done several times before with other circuses and applied for a license at the old Park Square Station the week just before. The petition got tied up in the Aldermanic Committee of Licenses, and I understand that a lively attempt will be made to prevent one from being issued. Why is a mystery, for Boston is quite big enough for both great shows.

JAY BENTON.

PHILADELPHIA, PA.—At Keith's New Theatre 4-9 they have prepared a strong bill here to counteract the great circus opposition, including Florodora Sextette, Will M. Cressy and Blanche Dayne, (being second week), Three Mortons, Mr. and Mrs. Jimmy Barry, the De Forrests, Ed J. Reynard, Charles W. Littlefield, Three Cansinos, Lavine-Cameron Trio, the De Witts, Allen Wightman, Two Rackettis, Emma Cotrely, Boltare, Robin Frear, Anna Whitney, and Keith's motion pictures.—The Trocadero presents 4-9 the New York Girl co., with Mlle. Bellaire as the star. The olio cards are Arto and Knapp, Jeanette Mills, and Gilday and Fox. Broadway Burlesquers 11.—The Lyceum 4-9 has a pleasing card in Harry Bryant's Burlesquers, with the Imperial Japanese Troupe, Mildred Murray, Lillian Beach, Ferguson and Watson, Musical Craigs, Van Leer and Dube, Lawson and Namon. Bowery Burlesquers 11.—At the Star 4-9: Harry Morris in A Night on Broadway deserves its success. Dainty Paree 11.—The Arch Street Museum shows 4-9 Alice Maelll, the Conroys, Wayne and Lamar, Kathryn Wiley, Caspar Brothers, cinegraph, and a co. presenting Wanted, A Wife.

S. FERNBERGER.

SAN FRANCISCO, CAL.—Orpheum (John Morrissey, mgr.): If this popular house were double the seating and the standing capacity it is, it is doubtful whether then it would be able to take care of the crowds that come. The week ending April 25 was no exception to the general patronage obtaining. As usual, the bill was a topnotcher. Frank Ambach, the novelty athlete, began the programme. He was followed by Chris Brown and Mabel Russell in good songs, graceful dances, and up-to-date gags and quips. A little music then being in order, the Colby Family held the stage with singing of old negro melodies and playing of cornets, piano, bass drum, battledrum and anvil, the children meeting ensemble impressions by their good work. William Friend, assisted by Thais Magrane, succeeded in Richard Carle's sketch, Mrs. Bruno's Burglar, which was received fairly well. Arthur Deming talked interestingly and sang in his own way, a parody on "Under the Bamboo Tree," and ballads entitled "It's Better to Have Loved a Short Girl Than Never to Have Loved at All," "They Have Shifted Willie's Grave to Build the Store," and "Then I Know That I Should be Satisfied With Life," He was all right. Charles J. Ross and Mabel Fenton then raised the curtain with a sketch called After the Ball, and held it up thirty minutes with burlesques on Fedora and Virginius. The strongest feature on the bill was Snyder and Buckley and their stationary dog "Fido," appearing in their musical comedy "Blair Wants a Drink" (of beer), the want being coincidental with some fine playing on fife, trombone, French horn and cornet. This team was schobably encored. W. C. Fields, the eccentric juggler, did anything he wanted with everything juggleable. Fields is a favorite in San Francisco and we're always glad when he arrives. The biograph ended the entertainment with some new pictures of current happenings.—Chutes (Ed Levy, mgr.): Good weather, with an excellent line of attractions, served to make good business week ending 26. Features: Gus Seyfried and F. W. Sheeler in the raised cycle maze; Green and Werner, The Babes in the Jungle; the Alarcons, Mexican quartette of singers, dancers and musicians; Lizzie Wilson, German comedienne, singer and dialectician; Evans and Lindsay, triple horizontal bar comedians; Brooke Eltryn, mezzo soprano; Kalacratus, equilibrist and hoop roller; the animatoscope, La Mont incubating babies, the "zoo," and the baby lions.

O. J. MITCHELL.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): Although the end of the season is approaching the bill is up to the usual high mark and the patrons are well satisfied. Appearing April 27-2 were Ryan and Richfield, Teed and Lasell, Kathryn Miley, Morris Cronin, Harry B. Lester, Francis Wyse, Larkins and Patterson, Pantzer Trio, and the vitagraph. Booked 4-9: Bonnie Thornton, Lizzie Evans and co., Willett-Thorne co., Three Leliiotts, Edwards and Rooney, Adelina Rositno, Belle Harvey, Armstrong and Wright, and the vitagraph.—Frank's Opera House (George B. Maxwell, mgr.): The house opened a little too early, business being only fair. Appearing 27-2 were Ferguson and Mack, Bates Musical Trio, Hattie North, Cooper and Bailey, Mamie Remington and her picks, Haight and Dean, Morris and Bowen, Mat Bassett, and Daniel J. Harrington.

WALTER C. SMITH.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.): Tivoli, the ventriloquist, with a new act, proved a feature week April 27-2, with the Wiltons in their remarkably clever bar act a close second. Tenley and Lester scored in their German comedy act, as did the Forest Trio in The Haunted Mill. Russell and Buckley, the Allisons, Bison City Quartette, and the vitagraph made up the bill. Willie Weston, too seldom seen here, scored the hit of the bill. Week 4-9: Keno, Welch and Melrose, Juggling Johnsons, King and Huber co., Rado and Bertram, and others.—Item: P. Alonzo, the popular booking agent of the Wonderland, has received many compliments for the excellent attractions offered at the various Poli theatres. Mr. Alonzo is a young man in the business, being for several years Mr. Poli's stage-manager.

JANE MARLIN.

INDIANAPOLIS, IND.—Grand (Shafer Zeigler, mgr.): Score one for the monologists at the Grand this week. There are two of them and they made hits. Al. Lawrence is about the best story teller heard in many moons, and Julian Rose is very clever. There are other good things in the bill. The Barrow-Lancaster co. is properly entitled to first place. Pepita Aragon dances charmingly. Devenda and Breen are good club swingers. The Four Lukens have an act that amazes by its daring. The Dutch comedians and the Young American Quintette conclude the bill.—Empire (Charles Zimmerman, mgr.): There is one good act in the Al. Reeves Big Show at the Empire. It is Andy Lewis and co. in The Cocaine Fiend. The Yankee Comedy Four and others are acceptable.

GEORGE S. APPLEGATE.

ALBANY, N. Y.—Proctor's (F. F. Proctor, mgr.; Howard Graham, resident mgr.): Opening April 27 for a week, the Proctor Stock co. produced Frank Wyatt's comedy, Who is Brown, for the first time in America. It made a great hit, interpreted by Frederic Bond, Ned Fowler, John Westley, Dillan Read, Florence Reed, Lorna Elliott, Eva Vincent, and Margaret Kirker. The scene is laid in New York city and the humorous events are crowded into twenty-four hours. It opens with smiles and terminates in roars of laughter. Hodges and Launchmere is the specialty team of the week. Vaudeville bill, headed by Mr. and Mrs. Mark Murphy 4-9.—Gaiety (Agnes Barry, mgr.): Merry Maidens April 22-25 made things hum. Sam Jack's co. 27-29 to good houses. Irwin's Show 30-2.

CHARLES N. PHELPS.

NEWARK, N. J.—Proctor's kept up its standard April 27-2 with a pleasing bill. Eugene O'Rourke and co. had a clever sketch, Parlor A. Others were Johnstone and Cook, Bennett and Fox, Teddy Peiper, Two Johnstones, Charlotte Delmar, Press Eldredge, Hampton's dogs and goose, and the kalatechnoscope.—The Dainty Duchess co. at Waldmann's 27-2 was an improvement on the co. of last season of that name. The chorus was attractive and the olio good. It was made up of Seymour and Hill, Nellie Sylvester, Washburn and Topack, Boyce and Wilson, Sullivan and Keeler, Wiltsie and Blodsett, and the Maxmilth Duo. Great Lafayette 4-9.

C. L. NELSON.

CINCINNATI, O.—Cole and Johnson were the stars of the Columbia bill April 26-2, and their songs were received with the greatest enthusiasm. Will H. Fox scored heavily with his piano act, and Mlle. Theo won success with her trained horse and dogs. The Brothers Martine had a sensational acrobatic act, and Onav and Delmo, a comedy juggling turn that was a decided hit. Thorne and Carleton, Agnes Mahr, and George W. Stewart, in imitations, completed the bill that was satisfactory in every respect.—The Utopian Burlesquers held the boards at People's 26-2.

H. A. SUTTON.

KANSAS CITY, MO.—The Orpheum continues to attract large audiences week April 26. Milly Cassell, with her trained horse and dogs, was the headliner and did full justice to the position, winning much applause. Elisabeth Murray, Foy and Clark, Fredo Brothers, C. H. Unthan, Bernard Dyllyn, and Whitney Brothers made up the bill and all shared in the applause. 3-9: Lillian Burkhart and co., Brothers French, Montrell, Ameta, Wood and Ray, Werden and Gladdish, and the Baileys.

D. KEEDY CAMPBELL.

PROVIDENCE, R. I.—Westminster (George H. Batcheller, mgr.): The Bowery Burlesquers April 27-2 had a very notable opening, for in one of the boxes were Weber and Fields, and others of their co. It was at this house many years ago that these two comedians scored their first successes. The Bowery co. is first class, and hits were made by Belle Veola, Mitchell and Cain, Ben Jansen, Willie and Josie Barrows, Nettie Nelson, Lizzie Freligh, and Edwina and Frank Taylor. Vanity Fair 4-9.

HOWARD C. RIPLEY.

BUFFALO, N. Y.—Shea's had a very strong headliner in Marie Dressler, who made her first appearance in vaudeville here. Miss Dressler is an entertainer far above the ordinary. Next in favor was Billy Van, the minstrel, and his monologue caught on as usual. Others were McWatters and Tyson, Hal Davis and Inez Macauley, Arthur Buckley, Kittie Wolfe, Warren and Richards, and the Four Bianos.—The Lafayette did a fine business April 27-2 with Fulton's Jolly Grass Widows.

JOSEPH O'CONNOR.

CLEVELAND, O.—Colonial (A. F. Marsh, mgr.): The bill 4-9 includes Piccolo's Midgets, George Evans, Will H. Fox, Hibia Thomas and Lou Hall, Scott Brothers, William Cahill, Zobedie, and Mr. and Mrs. Swickard.—Star (Drew and Campbell, mgrs.): Robie's Knickerbockers will be here 4-9. In the olio are Frank Finney, McDonald and Cody, Kipp, Ferguson and Passmore, and Susone and Delila.—Bostock's will be at Manhattan Beach again this Summer.

WILLIAM CRASTON.

ST. LOUIS, MO.—The Columbia has week 4-10 the following bill: Russell Brothers and co., Lew Sully, Mary Hampton and co., Reno and Richards, Jordan and Crouch, White and Simmons, Louise Montrose, Burton and Brooks, Mr. and Mrs. Darrow, Raymond Teal, Newell and Niblo, and the kinodrome.—At Recves' Burlesque co. is at the Standard 3-9.

J. A. NORTON.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): The City Club co. opened to big business April 26 and scored a success. The olio was much enjoyed, and contained Lane Sisters, Brothers Damm, Greve and Green, Rose Carlin, Reid and Gilbert, Hawthorne and Burt, and M. Paxton. Trocadero co. 3-9.

CLAUDE L. N. NORRIE.

TORONTO, CAN.—Star (G. W. Stair, mgr.): Bohemian Burlesquers did the usual big business for which this house is now noted April 27-2. In the olio were Law and Mathews, Grace La Rue, Edna Davenport, Charles L. Burke, and Milton Schuster. Jolly Grass Widows 4-9.

STANLEY McKEOWN BROWN.

TOLEDO, O.—Arcade (Cook and Green mgrs.): The bill week April 26-2 included Victor, the magician; Vernon, ventriloquist; Twin Sisters Meredith, Francesca Redding and co., Mr. Dooly, Brothers Rossi, and Harmony Four (second week).

C. M. EDSON.

BALTIMORE, MD.—The Tiger Lilies are at the Monumental this week. Oriental Burlesquers 11.—An entertaining performance is given at the Olympic. On Friday last a benefit was tendered to Treasurer Paul Brandt.

HAROLD BUTLEDGE.

NEW ORLEANS, LA.—West End (on Lake Pontchartrain): This resort opened April 26 with a good crowd, although the weather was somewhat chilly. The place is as attractive as ever. Vesney's Band is making a reputation by good programmes. James J. Corcoran is doing the booking this season, and for the opening presented Laredo and Blake, comedy acrobats, and the O'Rourke-Burnette Trio, both of which were popular numbers. The vitagraph is another big card and is popular.—St. Charles Orpheum (C. E. Bray, mgr.): The attendance is not the best 27-2, but is satisfactory. The bill is fair. Doherty's dogs show remarkable training. Julie Ring is a clever comedienne, and McIntyre and Primrose do a good song and dialogue turn. Billy Clifford was clever, and Fisher and Carroll do an interesting turn. Clayton Kennedy and Mattie Rooney are dancers of merit, and the Baron's Love Story was a clever skit, presented by Clay Clement. Karra Konwyn and Edwin Loyd. Many good animated views were shown.

DETROIT, MICH.—Temple: Manager Moore, week April 27-2, has a varied list of attractions. The most prominent is Sandow, who is a great drawing card. The three Macarte Sisters perform cleverly on the slack wire. Dooley and Tenbrooke, George H. Wood, Lavender and Tomson in A Touchdown, by Si U. Collins, press representative of the Avenue. Hill and Whitaker, Pongo and Leo, Turner's nickelodeon, and the biograph make up the bill.—Avenue: Manager Lamkin week 27-2 has the Hoosier Zouaves as headliners. There are seventeen young men who perform skillful drill movements. A Lone Star is presented by Hilda Thomas and Lou Hall. The Blondells won out with their skit. An Awkward Boy, and Mack and Lawrence were not far behind with How to Get Rid of Your Mother-in-Law. William Cahill gave a few refined Irish quips. The Rexford Brothers do clever feats of balancing. Eddie Mack is a skillful dancer, and there are trained cats and the vitagraph.

PORTLAND, ME.—Family (James E. Moore, mgr.): Week April 20-25, a strong bill, including Mildred Rogers Travers, the Brownings, John Hartz, the Fadette's Orchestra, Hal Merritt, Horace Goldin, and the vitagraph, to capacity. A comedy bill week 27, headed by Lottie Gilson and including Callahan and Mac, the De Witts, George W. Day, the Four Roberts, Mooney and Holbein, Moore and Hight, and the vitagraph, to S. R. O. Week 4: Charles Grapewin and co., Dillon Brothers, Harrigan, Joe, Myra and Buster Keaton, Ryan and Douglass, Chinese Johnny Williams, and the vitagraph.

PEORIA, ILL.—Main Street (Will Nash, mgr.): Week April 27: Gladys Van, Dave Nowlin, the Two Kidds, Loney Haskell, Edgar Foreman and co., Jane Courthope and co. and the peoriascope; extra fine bill and swell attendance.—Weast's (P. A. Weast, prop.): Week 27: Kennedy and O'Dell, Ventell and Nina, Kelly and Martine, Green and Winslins, and Robinson Sisters; good performance; Ventella and Nina especially pleased; attendance O. K.—Jacob's (A. F. Jacob's, prop.): Week 27: The White Goose; attendance fair.

PITTSBURG, PA.—Avenue (Harry Davis, mgr.): Business was, as usual, large week April 26-2, and the programme warranted it. Edith Helena, Genaro and Bailey, York and Adams, Johan Bedini and Arthur, the Onatos, Sydney Grant, Golden Gate Quintette, Howard and Linder, Mr. and Mrs. Jimmie Barry, the Holdsworths, the Laurellos, May Walsh, Buskirk and Rich, cinematograph.—Academy (Harry Williams, mgr.): Week 25-2: The World Beaters.—Duquesne (Harry Williams, mgr.): Week 25-2: Della Fox and vaudeville.

YOUNGSTOWN, O.—Park (Joseph Weber, mgr.): Miss New York, Jr., co. played to big business week April 20, followed by excellent vaudeville bill 27, with Bard Brothers, Mr. and Mrs. Alfred Kelcy, Aerie Dagwell, Bernstein Trio, Ward and Curran, Swan and Bambard, and Charlie Harris.—Items: Manager Weber takes his annual benefit soon with A Certain Party as the attraction.—Idora Park season opens 28, with Troubadour Four, Professor Hutchinson, and others. E. Stanley will have charge.

PAWTUCKET, R. I.—Shoudy's (C. E. Cook, mgr.): Namba Japanese Troupe opened week April 20 with Morrison and Berwick, Constance Wyndom, Knox Brothers, Hayes and Suits, Harry B. Lester, Margaret Ross, Mack and Elliot. The Colibris Midgets were the chief attraction week 27. Others were Henry and Francis, Fred Wards, the Lynns, Nellie Floreda, Robbins and Trenaman, Russell and Locke, and Whang Doodle Comedy Four; business good.—Casino: Closed indefinitely.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week April 26-2: Wilfred Clarke and co. in In the Biograph; Reed and Shaw, muscular marvels; Mr. and Mrs. Swickard, who pleased; Coly and Way in an amusing skit, Cole and De Lesse, Billy Johnson, and the Hungarian Boys' Band in excellent selections. This is one of the best bills of the season and is receiving good patronage.—Item: The season will close Sunday evening, 3, with a grand sacred concert. House will reopen Aug. 31.

SAN JOSE, CAL.—Unique (Sid Grauman, prop. and mgr.): The Unique has come to stay. This is a ten-cent entertainment above the average. Two performances are given each evening and one in the afternoon. The bill for week April 27 includes Loveta Family, Powers and Theobald, Roxie and Wane, Amond Davis, Clarence Lydston and moving pictures. Sidney Grauman deserves great praise for giving such excellent performances.

LOS ANGELES, CAL.—Orpheum: The bill for April 20-26 was good. Lillian Burkhart closed her engagement in The Salt Cellar. Mason-Keeler co. put on an amusing sketch entitled Hooked by Crook. McCue and Cahill are very acceptable lyric artists. La Fleur is quite a sensational acrobat. The others were Beaux and Belles Octette, Esther Fee, Gardner and Vincent, and Kronan's Trio.—Chutes (Hy Koch, mgr.): The gardens hold their own with no very sensational attractions. Attendance light.

SOUTH BEND, IND.—The vaudeville season will open at the Auditorium 18 with Jessie Bartlett Davis and others.—Items: A co. has been organized here called the American Pavilion Vaudeville co., to give Summer attractions under canvas. They also open 18 with a large minstrel co.—Six colored members of the Hottest Coon in Dixie co. furnished entertainment at the Commercial Athletic Club 23.

WORCESTER, MASS.—Park (P. F. Shea and Alf. T. Wilton, lessees and mgrs.): The J. H. Barnes Vaudeville co. did excellent business April 20-25. McFadden's Row of Flats 27-2 did good business. Week 4-9: James Richmond Glenroy, Barr and Evans, Three Hickmans, Eldora and Norine, Mattie Wilkes, and Carney and Mac.

SCRANTON, PA.—Dixie's (Henry F. Dixie, mgr.): In the bill April 27-2 were Konorah, Columbian Trio, Three Merrills, Emmonds, Emerson and Emmonds, John Leach, Bellman and Moore, and Dolly Jordan. Business good.—Star (Alf G. Herrington, mgr.): Rice and Barton co. 23-25: big business; pleased. Wine, Woman and Song 30-2.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Topsy Turvy Burlesque co. April 16-18; Rice and Barton's Big Gaiety co. 20-22. Both gave good performances to large houses. Tiger Lilies 23-25. Wine, Woman and Song 27-29. Good bills and business.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peoples, prop. and mgr.): All arrangements for the opening of the season have been made, with the following bill for 4-9: Eugene O'Rourke and co., Smirl and Kessner, John F. Clark, Deltorelli and Ghisandro, Irene Franklin, the Allisons, and Twin Nices.

ATLANTA, GA.—Bijou (Henry De Give, mgr.): Week April 27-1: Vaudeville. Bill consisted of Milton and Dolly Nobles, Four Emperors of Music, Bounding Pattersons, Kline and Gotthold, Sully Family, Davenport Brothers, and others; very good attendance; good bill and well received.

LAWRENCE, MASS.—Casto (A.) Haynes, mgr.): Fulgora headed one of the best bills of the season April 27-2. Others were Artie Hall, Herne, the Mystic, Dillon Brothers, May Evans, Barr and Evans, Bimm, Bomm, Brrr, and motion pictures.: business good.

MADISON, WIS.—Flom's (Fred. Flom, mgr.): Week April 20: The Griddelers, Pauline De Gray, Hathaway and Walton, Stewart and Raymond, Anderson and Wallace. Good business. Week 27: De Hollis and Valora, Mr. and Mrs. Chick, Elmore Smith, Fantella and Radcliffe, and Riley Sisters.

SYRACUSE, N. Y.—Bastable (C. H. Plummer, mgr.): The closing bill of the season April 27-2 included Lang's Four Opera Buffs, who were the hit of the bill; Morris' ponies, Kline and Clifton, the Bartells, Sisters Delmore, Edna Murella, and Tom Almond. Business fair.

MILFORD, MASS.—Hub (S. B. Stifter, mgr.): Week April 27: Cook and Hall, Ray Irvine, Girard Sisters, Edith Bryant. Week 4: Coogan and Bacon, Mlle. Bobee, Kennette and Patterson, Two Cannons, and Kitty Daverone.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): Three Meers, The Richard-Collin co. in A Night of Troubles, Four De Lucas, Folly Trio, Rado and Bertram, and John F. Clark are filling the house with well pleased audiences April 27-2.

WILMINGTON, DEL.—Dockstader's (W. L. Dockstader, mgr.): The Smedley Sketch Club, Lutz Brothers, Armstrong and Wright, Estella Wordette and co., Gladstone Sisters, Naomi Rhardo, Alfred Holt, and Toughy and Lacy April 27-2.

MINNEAPOLIS, MINN.—Transatlantic Extravaganza co. opened at the Dewey April 26 to large business. Olio: Bulla and Raymond, Dunbar Sisters, Jennie Le Beau, Bickel and Watson, and Rothe, McGowan and Davenport.

COLUMBUS, O.—Empire (H. A. Weisman, mgr.): Week April 27-2 Edmund Hayes and co., Waterbury Brothers and Tenny, Jess Dandy, Weston-Raymond Trio, Katherine Hayes, and Emmer to fair business.

SEATTLE, WASH.—Metlitzy (Wildy and Goldstein, mgrs.): Week April 26: Dave Rafael, Kraft and Dally, Kelly and Kelly, the Great Bubber, Henrietta Wellington, and the projectiscope.

VICTORIA, B. C.—Edison Theatre (Bartleman and Ely, props.): Crowded houses all week. Leonard and Drake, Ragtime Kelly, James Grant, Frank Leroy, and moving pictures.

FALL RIVER, MASS.—Canto (Al. Haynes, mgr.): Frank Keenan and co. April 27-2 headed a good bill and made a good impression. Lockhart's elephants head bill week 4.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Singer, mgr.): April 26-2 Rose Hill English Folly co. good entertainment to large business.

LETTER LIST.

WOMEN.

Armstrong, Dorothy, Ada Adair.

Black, E. R., Corpelia Bedford, Grace Barton, Myra Brooks, Grace G. Barlow, Alma Bradley, Bell Barr, Stella Borland, Nellie Beaumont, Mabel Beaumont, Mrs. N. C. Burhank, Viola Bennett, Olga Brown, Marie Burroughs, Irene Bentley, M. Bugle, Edyth Berkner, Lizzie Bailey, Mrs. Hester Brent, Beatrice Bertram, Katherine Brunswell, Elisabeth Bellnap, Dorothy Brandon, Victory Bateman, Babette Burg, Henrietta Brown.

Cooper, Laura, Katherine Campbell, Gushilde Carson, Edith Curtis, Mrs. Victor Colwell, Lulu Casey, Cora Carter, Julie Colhaun, Louise Clay, Claire Carelia, Vera Conway, Jane Courthope, Mabel Carew.

Dupree, Dolly, Jana Dora, Laura Denis, Gracy De Clancy, May Dugan, Nina Dorne, Flora Duquet, Lena Davis, Delia Dean, Kate Dean, Violetta de Germaine, Sadie Dowling, May N. Drew, Mildred De Gray, Lorraine Dimond, Ada Dwyer, Minnie Delmont.

Emery, Maude, Elizabeth Ellison, Julia Earle.

Fuller, Margaret, Mrs. J. A. Fraser, Grace Ferrard, Elizabeth Fox, Mrs. Albert Farrington, Mary E. Forbes, Mrs. Jno. Finney, E. Frederick, Ina Fenmore, Ardelia Perhune, Miss Fickling.

Godfrey, Carrie, Rosemary Glose, Sadie Gibbons, Freda Gallick, Clara Giskie, Mrs. Chas. Gosnine, Lilie Gaites, Julia Gordon, Ada Gifford, Nell M. Grant.

Harrison, Maud, Ida Hopper, Beryl Hope, Lou Harlon, Lizzie Hartwell, Helen Hyle, K. Harris, Maud Hosford, Mary Hall, Cora Harris, Ada Henry, Inez Hayberton, Mrs. Lester Hoddison, Hilda Hawkins, Dell Hawthorne, May C. Hayes, Alice Hollocott, Jessie Hillman, Lorraine Hollis, Ella Harley, Bessie Howard, Carolyn Heustis.

Isham, Cora, Lizzie V. Isham.

Johnson, Sallie, Eleanor Jenkins, Helen Jewell, Julia Jaccard.

Kerr, Mary, Georgie Kinsella, Mrs. Ed. N. Kimball.

Leigh, Alice, Blanche Leighton, Myrtle Lane, Dorothy Lewis, May C. Langdon, Leslie Leigh, Edith Lindsay, May Leslie, Pearl Loud, Ollie Lewis, Bertha La Frantz, Madeline Lack, Tea Loyd, Charlotte Le Lange, Leslie Lyle, Irene Langford, Irene Lawrence.

Martel, Annie, Tessie Mooney, Antoma Mason, Maggie Mitchell, Mrs. J. L. Meinhelt, Dorothy Morton, Kathryn Morse, Katholin Moore, M. R. Mitchell, Abbie Marshall, Madge Marsden, Ethel Montrose, Gertrude Millington, Nellie Maskell, Louise Maxwell, Louise Moore, Nettie Mann, Helen McCabe, Gwendolyn McIntyre.

Nelon, Mary O., Charlotte Nilson, Edith Neal Mrs. Jas. Neal, Helen Nelson.

Phillips, Maude, Mrs. Mignon B. Phillips, Suzanne Perry, Madge Pierce, Agnes Palmer, Kate Prior, Edith Pope, Minnie Packard.

Ruthven, Florence, Ethel Robinson, Mollie Revel, Eunice Raymond, May Raymond, Anna S. Richardson, Lotto Russell, Marie Rawson, Violet Rose, Nina Randall, Eva Randolph, Isadore Rush, Jessie Reightford, Maud Renand, Helen Reynolds, Gertrude Raymore.

Stafford, Florence, Mrs. Jas. Stevens, Mrs. S. A. Stokes, Mrs. O. M. Scott, Phyllas Mc. Smith, Blanche Siebert, Grace Sherwood, Mrs. St. Martin, Rose Stevens, Adele Stoneman, Isabell Shortage, Mrs. Taggart Scott, May Shermann, Addie Sharp.

Turner, Gladys, Maude Thomas, Virginia D. Truscott, Mrs. Augusta N. Tate, Marcelle Teeble, Mamie Tatum, Lee Templeton, Hazel Temple.

Van Tassell, Cora, Ernestine Vernon.

Welvin, Grace, Katharyn Waters, Mrs. Frances P. Whitbread, Ella H. Wood, Charlotte Wade, Nellie Waters, Kitty Wolfe, Marie Wainwright, Minnie Williams, Dorothy Watson, Ivah M. Wills, Florence Williams.

Young, Florence L.

MEN.

Arnold, Billy, Lionel Adams, Ray Andrews, A. P. Atkinson, Warren Ashley, J. Guy Atkinson, A. P. Ashely, Perry Alexander, Arnold H. Alexander.

Barbour, Edw., Frank Blair, Sydney South, Robt. Blaylock, Carl Brehm, Wm. J. Black, Jas. J. Bailey, H. A. Beechle, Fred A. Bigelow, Jas. A. Bliss, Chas. Bradbery, N. E. Bishop, Harry Brooks, Tommy Baker, Wesley Browning, C. D. Balmbridge, Jas. W. Barry, Chas. W. Burrill, Arthur Butler, J. Buckley, Harry G. Bates, Robt. Barry, Walter Burbridge, Eugene Bryant, Henry P. Butler, R. H. Bowles, V. E. Bertrand, Mr. Bagnell, S. H. Bartlett, Chas. Boardman, W. G. Beckwith, Edw. Brewster, W. V. Brady, Sam'l Baldwin, Chas. Bertram, J. L. Burton, Robt. J. Barrett, Arthur Byron, Fred B. Bonne, Edw. Blondell, Frank E. Beamish, Clyde Bates.

Cook, Will W., Raymond Cupp, Geo. Cooper, Walter Clifford, Vaughn Comfort, Herbert Carr, W. P. Corbett, J. A. Crawford, Sig Candit, Robt. Castle, Maurice Costello, Arthur Cobb, Geo. Crawford, H. W. Collins, Creston Clarke, Maurice B. Coate, Walter Creighton, Herbert Jas. Carter, Wm. P. Carleton, Frank Colfax, James Collins, Alfred Cahill, Harry Carter, Geo. Carson.

Detty, Jo

TELEGRAPHIC NEWS

CHICAGO.

Summer Plays and Players for the City by the Lake.

(Special to The Mirror.)

CHICAGO, May 4.

We are on the verge of the Summer play, and though Richard Carle's Tenderfoot paved the way, since then we have actually had a snowstorm and have been obliged to dig up the heavy overcoat again and press it into service. One would think that Winter was going to play a return engagement. However, The Tenderfoot did break the ice, and all indications point to a long run at the Dearborn. Chicagoans have accepted it, the critics approved it, business is great, and it looks as though the Dearborn people have another Burgomaster, their first and greatest success. As for the Summer plays, they have errons. When Johnny Comes Marching Home will march into McVicker's, following Andrew Mack's successful run in Arrah-na-Pogue. The Babes in Toyland, Fred Hamlin and Julian Mitchell's new production, will be at the Grand Opera House. The Little Princess comes for a four weeks' visit at Power's'. The Voyagers will sail in at the La Salle, and barring a squall should win out, as George Ade is working overtime on it. It is understood that Robert Emmet will hold the hearth of the Great Northern following York State Folks. A Chicago Honeymoon is slated for the Illinois, and that familiar old chap, King Dodo, is coming home to the theatre "that is swept by lake breezes," the Studebaker.

It is evident from the above array of decidedly desirable amusements that Chicago will be well supplied. There will be plenty of burlesque and vaudeville, too, for the roof-gardens and parks. It will be only a matter of paying your money and taking your choice.

James K. Hackett changed his play at the Grand this week, and in lieu of The Crisis he is doing Victor Mapes' romantic drama, Don Cæsar's Return, his last season's success.

Liebler and Company's all-star Romeo and Juliet company and Weber and Fields' New York organization are soon to be seen at the Grand.

George W. Cable's beautiful and widely popular Southern romance, The Cavalier, to-night opened at Power's'. Julia Marlowe has never been seen to greater advantage in any of her former productions in this city, and the engagement promises to be very successful.

Mrs. Leslie Carter in the Belasco play, Du Barry, has been and is doing an immense business at the Illinois, and is now nearing the close of her engagement.

George Ade's Peggy from Paris will pass away at an early date, going Bostonward, and then King Dodo will be seen at the Studebaker.

Fred Wright's company presenting York State Folks has made a big hit at Stair's Great Northern Theatre. May Rogue, James Lackaye, and other talented players of this company merit praise. This play is here for a four weeks' stay.

Tolstoi's Resurrection is being resurrected in earnest in Chicago. The Columbian Stock company presented it a few weeks ago, and now the Bush Temple company have it on the North Side, and Gliddeman's Hebrew company are doing it (and doing it brown) on the West Side. Which will you have, North or West?

A Gambler's Daughter, the play that my old friend Owen Davis "writ," is with us at the Alhambra. This piece has been gamboling successfully 'midst the one-nighters. Clara Thropp is the "darter."

A Moonshiner's Daughter is shining forth at the Bijou. Buhler and Mann's company are intrusted with the various parts.

The Travers-Vale play, When the Bell Tolls, is at the Academy. Manager "Billy" Bonch tells me the season at this theatre will not close until June 1.

The Indian actress, Go-Won-Go Mohawk, and her company of Indians (real) in The Flaming Arrow, is drawing big houses to the Criterion. This is one of Lincoln J. Carter's winners this season. The company closes at the end of this week, and then Willis Jackson will discard his big sombrero and don a Derby like the rest of us ordinary chaps.

Hoyt and Penneny's melodrama, The Charity Nurse, is the attraction at the Columbus. Business-Manager Thomas Hanks wears the same smile that he used to pull on us when he was at the Bijou.

Manager John Connors, of the New American, offers his stock company in Woman Against Woman. Gambler's Daughter and Moonshiner's Daughter please write! Stanley Johns, of the American company, is back with this company again after playing an engagement at the County Hospital in a piece called On the Cot.

May Hosmer and her company continue to thrive at the People's, and the Garrick is meeting with a remunerative patronage.

Charlie Elliott's players up on Thirty-first Street are reviving that cheerful affair, Dr. Jekyll and Mr. Hyde.

General Manager John Hogan, of the Lincoln Carter Enterprises, informs me that Mr. Carter's annual production will occur in May and the play will have a set of characters new in a way to the drama. The locale is New York and the title selected, Too Proud to Beg. There will be better opportunity anon to tell why.

Some of the members of the Foxy Quiller company, that closed at the Great Northern recently, were given a benefit at this theatre last Friday.

Frank Hopkins blew in a few days ago in advance of the Hampton and Hopkins "troupe." Sandy Bottom, their play, has won out, and Hopkins wears the same size hat as of yore. I haven't seen Hampton yet.

National Show Printing Company have taken quarters in the new Tribune Building, and a decided improvement it is. R. H. Macoy, James Barton, Oscar Vanderbilt and other good fellows of the "old reliable" are to be congratulated on their splendid location.

William Norris, the originator of King Dodo and The Burgomaster in this city, is to work at his old job of originating. This time it is with Babes in Toyland. "Billy" is sure to add another to his bunch of hits.

HARRY HARL.

BOSTON.

Closing of the Season—Summer Openings—Gossip of the Hub.

(Special to The Mirror.)

BOSTON, May 4.

This is the last lively night of the Boston season, but it is the swan song of theatrical activity. Every house but two makes a change of bill, but in many cases it is the ushering in of the farewell attraction of the year.

An even longer farewell is to be made at the Museum, for after the present engagement the historic old playhouse goes out of existence forever and the old structure will be torn down. The Empire company opened to-night in The Unforeseen, presenting it with the original cast headed by Charles Richman and Margaret Anglin. All the valuable costumes and effects accumulated during the career of the stock company will be disposed of beginning 25 and continuing until after the house closes. Costumes worn by Warren, Booth and other celebrities will go under the hammer, and even the paintings in the foyer.

Minnie Dupree returned to Boston to-night as a star and gave a very dainty and effective interpretation of A Rose o' Plymouth Town at the Park. She has always been a great favorite here, and as the authors, Mrs. E. G. Sutherland and Beulah Marie Dix, are both Bostonians, the new play aroused all the more interest. With local playgoers the historical accuracy of the presentation of colonial life was thoroughly appreciated, and the story was especially attractive on that account. Miss Dupree was a delightful heroine and took the honors as Rose, but her company was strong and included Guy Bates Post, William Pasco, William Hazeltine, Douglas Fairbanks, Mrs. Sol Smith, Alison Skipworth and Edith Wright.

A Chinese Honeymoon opened for a long stay at the Colonial and presented the musical comedy with a strong cast, headed by John E. Henshaw. At one time it had been settled that this piece would open the season at the Colonial and the posters were out, but the Castle Square put that out of the question and it comes for the finale. This will be a popular attraction for masculine audiences, as the principals include such favorites as Belle Harper, Toby Claude and Edith Eldridge. Miss Harper was seen with the Bostonians, Miss Claude had a great personal following at the Columbia, and Miss Eldridge was the soprano at the Park Street Church before she went on the stage.

Anna Held is the final attraction of the regular season at the Tremont, as she was at the Hollis a year ago. She still presents The Little Duchess, but the announcement is made that this will be withdrawn after this engagement and that she will go to Paris to arrange for another play for next season. As a year ago Miss Held and her Ballo girls won the chief honors, but there was interest in the newcomers. Joseph Herbert is now assigned to play Mr. Bigelow's old character, and Amy Amsden has a prominent part.

John Craig's first appearance as a star was a notable event at the Bijou Opera House to-night and was the natural sequence of the great personal popularity which he won as leading man at the Castle Square. The house was opened for a single week to admit of his appearance here in Prince Karl, and there was no denying the fact that last week his box-office took in far more money in advance sales than any theatre in town. It was a great tribute to him to see the long line going up the stairs here while other windows were deserted. He repeated the great success which he made at the Castle Square only a short time ago, and the company was noteworthy for bringing Mary Young back to the stage.

It would be pretty hard to recall when No Thoroughfare was given in Boston. Certainly the present generation had had no chance of seeing this old timer until it was presented at the Castle Square to-day. The production was effective, and one of the best impersonations of all was the Julea Obenreiner of John Salnpolis, whose excellent work in the regular season has made him a favorite. Mr. Hazzell has already made himself a favorite as a newcomer and with Lillian Lawrence he divided the honors of the present production. Secret Service will follow.

At the Bowdoin Square The Span of Life is presented by the stock company and created as much excitement as it did when it had its first Boston hearing at this same theatre years ago. The house was then devoted to high-priced combinations, and the Denaestas, who made the human bridge to-night, were then in the bill. There will be a Shakespearean revival, Romeo and Juliet, to follow.

Ward and Vokes have settled down for a very prosperous engagement at the Majestic and are doing the best business that that house has yet enjoyed with their production of The Head Waiters. As the result of the reduction to a more popular scale of prices the capacity has been tested at every performance—thus far. The two stars have clever assistants in Lucy Daly, Margaret Daly Vokes and George Sidney.

When Women Love opened well at the Boston Music Hall to-day and proved to be an interesting melodrama with plot turning about the labor question. I hear a rumor that Hagenbeck's trained animals will come in here in June for a long engagement of at least a month. This would be a different sort of attraction from light opera, which was one of the possibilities.

Viola Allen has entered upon her farewell fortnight at the Hollis with The Eternal City. There has been a difference of opinion among critics in regard to this play. Some found very little good to say of the piece, while others enjoyed it very much. All agreed, however, that Miss Allen gave a very effective presentation of Rena, and that Edward Morgan, Frederick de Belleville and H. M. Holland do superb work. The production is one of the finest seen here this year.

Frank Daniels is in his final week at the Boston with Miss Simplicity, which continues to have as great popularity as ever with that star. It is one of the best liked pieces that have ever reached the professional stage from productions by Boston amateurs, and this final fortnight is bringing out many who first saw the piece when it was given by the bank officers.

It has been a great week for secret marriages in Boston, and theatrical brides made much of a sensation when their secret reached the ears of the public. By far the greatest stir was created when it was known that Grace Freeman, the clever soprano of A Country Girl, was the bride of James A. Gray, a well-known and young clubman. The two met on the occasion of the first engagement of A Country Girl here and he was such an ardent suitor that within a short time the two were secretly married at South Boston. Nothing was known of it until just before the close of the engagement at the Museum. That night, after the play, Miss Freeman's associates gave her a celebration that was a novelty for the audience. Quite unexpectedly she found herself the center of a shower of rice and old slippers, white ribbons and everything else connected with wedding bells were bestowed upon her. She tried to escape from the center of the stage, but her associates would not let her, and triumphantly the orchestra started the strains of Mendelssohn's Wedding March.

A little less stir was made when it became known that Maybelle E. Crane and Frederick C. Murray had been quietly married a week before. The bride was one of the popular members of the company playing The Sleeping Beauty and the Beast, while the groom had been connected with George R. White's amusement enterprises. The company will go to Sheepshead Bay, L. I., for the Summer.

Will J. Black has practically completed his cast for The Defender at the Boston. Linnie R. Raymond will return to the stage to play the leading part of Mrs. Jack Orchard, while Dan McAvoy, Julius Steger, Edna Floyd, Leila McIntyre, William S. Grill and Alvira Forest are among the principals. All of the original cast engaged are William Armstrong, Mayme Kelso and Gilbert Gregory.

Mrs. W. H. Thomas, a Boston woman, won the $100 phonograph for guessing the attendance in April at the Castle Square. Her guess of the attendance was 75,861, four short of the correct number.

The Tech boys made a great success as college theatricals go by their production of The Scientific King at the Hollis last week. It was a bright comic opera and was capitally given.

Isabel Hall, the prima donna of the San Toy company, and Melville Stewart, of A Country Girl, are among those engaged by J. C. Duff to go to San Francisco for the Summer production of A Runaway Girl, The Circus Girl, The Gaiety Girl and San Toy. George K. Fortescue will also play a prominent part in the production.

It would look as if the chances were decidedly against Boston's having another liquor license given in connection with a theatre. For several seasons the Columbia has had a monopoly in that respect, but this year the license was held in abeyance and the board announced that the holders could not have it until they provided another location for enjoying the rights. The question now is, will this make any difference in regard to the coming of the Shuberts into control of this house next Fall?

Bert Lytell has been specially engaged to return to the Bowdoin Square for the production of Romeo and Juliet.

Horace Lewis has returned to Boston for the Summer, having closed his starring engagement in A Poor Relation at Worcester May 2.

While in Boston last week Mrs. Langtry received word of the successful conclusion of the negotiations for the tenancy of her Imperial in London by Lewis Waller. She does this with her playhouse as her plans are for a more extended professional stay in America than in the past. Her production of Mrs. Dering's Decree was much liked here last week and proved more successful than Mlle. Mars.

John Craig gave the members of his company and his executive staff a complimentary dinner at the Hoffman House yesterday.

There was special interest in the performance at the Park to-night from the fact that it was made a complimentary benefit to Will J. Black, who has earned a well deserved popularity in the short time that he has been the business manager of that house.

The popular concerts opened auspiciously at Symphony Hall to-night, and it is evident that it will have a great society following from the return of Pinsuti's Ammonghi to wield the baton. That was a wise stroke on the part of the management.

JAY BENSON.

PHILADELPHIA.

Weber and Fields' Success—Other Attractions—The Closings—Gossip—Circus Opening.

(Special to The Mirror.)

PHILADELPHIA, May 4.

Weber and Fields with their all star stock company and Barnum and Bailey's Circus both arrived in town to-day. This needs no comment and tells its own story, and the theatrical season is practically over.

The Academy of Music is a grand sight to-night, and the welcome accorded Weber and Fields and the all star stock company proves the esteem in which the noted artists are held by our theatregoers. The overture rendered Lillian Russell, Fay Templeton, Louise Allen, William Collier, Peter F. Dailey, Charles A. Bigelow, John T. Kelly, Will Archie, and finally Weber and Fields, was notable. Twirly Whirly and The Big Little Princess is the repertoire for three nights and one matinee. Everything is sold out for the entire term.

The season at the Broad Street Theatre terminated suddenly May 2. The Jewel of Asia was the attraction, and was kept on the stage in the vain hope of booming it for next season. The company was asked to continue this week on the commonwealth plan, but they flatly refused, and the theatre was closed.

The Silver Slipper is in its fourth week at the Chestnut Street Theatre, and still attracting good patronage. It is the best of all the musical attractions offered here this season and deserves its success. As there is nothing to follow it will remain here indefinitely.

At the Chestnut Street Opera House they are booming The Holy City, which opened to-night for a two weeks' stay on the strength of Eva Mudlyn, who enacts the role of Mary Magdalene. Miss Mudlyn is a Philadelphia woman. Dan Daly will follow, May 18, in the new American farce, John Henry.

Lulu Glaser, in Dolly Varden, opened to-night at the Garrick Theatre for a two weeks' engagement. This opera was presented here last November for three weeks with indifferent patronage, but Illness kept Lulu Glaser out of the cast after the first week. The Liebler and Company all star cast of Romeo and Juliet for three performances May 22 and 23.

The Knickerbocker Girl, with Josephine Hall as the chief attraction, aided by a popular company with new features added weekly, are now in their fifth week to paying patronage, and are likely to remain for a lengthy term. Nothing is booked to follow.

A new musical farce, Looping the Loop, is the attraction this week at the Auditorium, and it received a hearty welcome this evening. It is an entertaining vaudeville creation with sketches from popular plays and bright musical and catchy features. Lizzie Bryant Richmond, Phil Ott, Hope Gage, Danny Simons, Udell and Pearce, Billy Howard, Katharine Harris, and a large and well trained chorus are features. The famous Loop the Loop is added as a sensational feature. Why Women Sin 11-16.

Professor Kellar can feel proud of his nightly receptions at the Park Theatre, now in his third week, and he will remain for the coming week. A new company now forming to sing Miss Bob White will likely play a Summer engagement here.

The Black Patti Troubadours, headed by Sissieretta Jones, who commands a large following in this city, is the card for the week at the National Theatre, and is the best attraction that could have been booked against the circus. The opening is large. The Heart of Maryland 11-16.

The Heart of Maryland, with a company headed by Alma Kruger in the leading role, is the offering at the People's Theatre. The season is likely to end without notice, as there are no further announcements.

Mamie Fleming and her popular company, who scored a success earlier in the season, returned to-night to the Kensington Theatre for a two weeks' stay, opening in A Princess of Patches. For the second week My Lady Nell and Power of Wealth.

The Girard Avenue Theatre Stock company are presenting Romeo and Juliet, with Leonora von Ottinger as the ardent lover and Fernanda Eliscu as Juliet, supported by the large and talented organization. It has been staged handsomely and attracted a splendid house. Oliver Doud Byron, in Across the Continent, supported by the stock company, 11-16.

Jacob P. Adler, the famous Yiddish tragedian, will appear at the Academy of Music 9, 12 and 13. He will present The Merchant of Venice, with an English speaking company, under the direction of George Brennan.

The Forepaugh Theatre Stock company appear this week in a new melodrama by George Backus, entitled King of the Air, this being its first production. There is a unique plot dealing with air ships and aerial navigation. It is handsomely staged and was well received. Prince Otto 11-16.

The Bijou Theatre Stock company are justly entitled to the high praise accorded them by the local press. Each week furnishes an attractive programme equal in presentation to the $1.50 houses. Henry Kolker, Joseph Galbraith, and A. H. Van Buren as the fun makers, aided by Alice Johnson, Jane Irving, Emile Collins, Helen Beaumont, Fred. Sutton, Nora Shelby, and Harry Blakemore make a complete cast, and the patronage is in keeping with the excellence of the entertainments. 7-20-8 11-16.

At the Grand Opera House the Harrison J. Wolfe Stock company are in their second week with Camille as the bill. Lansing Rowan is playing title-role. Uncle Tom's Cabin 11-16, with Wolfe as Uncle Tom. Maude Odell will likely join the organization. There will be no Summer season here, as the present intention is to make many needed and necessary improvement in the house.

This is the last week of the season of Darcy and Speck's Stock company at the Standard Theatre, with Saved from the Sea as the programme. Employes' benefit 11, 12.

The Carrie Radcliffe Stock company at the Columbia Theatre appear this week in Wicked London, prominent being Arthur Maitland, Ignacio Martinetti, and Carrie Radcliffe. The Streets of New York 11-16.

This is the final week of the season of Dumont's Minstrels at their Eleventh Street Opera House, and they have done exceedingly well. The programme is unchanged. The Fall season will open Aug. 29.

The Barnum and Bailey Circus opened here to-day for a week's stay and young America is in his glory. The site at Forty-fourth Street and Belmont Avenue is a little out of the way for easy access, but it is the best large site obtainable. They will carry away an immense amount of money to the detriment of business for weeks to come, in fact to the end of the season of many theatres.

The German Stock company at the Arch Street Theatre closed their season 2. The new management, Charles Saake, will open the Fall season Sept. 15, with Conrad Seidemann as the stage-manager and Siegfried Remek retaining the position of general secretary.

S. FRENDENBURG.

BALTIMORE.

The Season's Termination—The Runaways Produced—Other Plays—Gossip.

(Special to The Mirror.)

BALTIMORE, May 4.

The George Fawcett company presented William Gillett's comedy, Because She Loved Him So, at Ford's Grand Opera House this evening, with Percy Haswell and Frank Gillmore in the leading roles. The performance was very much enjoyed by the large audience present, and it was an even and satisfactory one. The company will present The Favor of the Queen next week.

Why Women Sin is the attraction at the Holliday Street Theatre. It is presented by a capable company, and is appropriately staged. The underline is Black Patti's Troubadours.

The Academy of Music closed its regular season on Saturday night last.

Weber and Fields will present Twirly Whirly and The Big Little Princess at Music Hall on May 7.

The death of Stuart Robson is deeply regretted by his many friends here. Mr. Robson received his early dramatic education at the old Baltimore Museum, and while born in Annapolis, Md., his early boyhood days were all spent in this city. It is needless to say that his friends are many.

The Empire Theatre closed its doors for the season on Saturday night last. While the season was not of great length it was satisfactory to the management.

Convention Hall was closed last week, and the McGill and Shipman Stock company has departed.

A charming vaudeville entertainment was given at Chase's Theatre last Tuesday afternoon for the benefit of the Roland Park Boys' Home. The bill was made up of professional and amateur talent, among those assisting being George Fawcett, Percy Haswell, Agnes Everett, Laura McGilvray, Viola Burton, Reagan Hughston, Lillian Lippman, and Charles Bruner.

The Runaways gave its premier at the Academy of Music last Thursday night before a large audience, which accorded it a cordial welcome. It is termed a fantastic musical comedy, and is almost totally devoid of plot. There is a constant shifting of the large well drilled chorus, made up of pretty girls who are beautifully costumed. This kaleidoscopic picture framed in appropriate scenery enhanced by light effects and relieved now and then by a bit of catchy music makes up the entire performance. The cast is a very good one, but there is not much good work for its members to do. Among those taking part were Alexander Clark, William Gould, Van Mensalaer Wheeler, Al. Fields, Arthur Dunn, Susanne Halpren, William Wolf, Dorothy Dorr, Helen Lord, Amelia Stone, F. Hengler, M. Hengler, Mabel Carrier, Edna Goodrich, Florence Worden, Daisy Leighton, Katherine Bell, May Campbell, Blanche Wood, Maude Herbert, Edna Luby, Rose Wilson, Ada Carlisle, Loretta Ward, Esther Brunette, Helen Holt, Eleanor Tierney, Frances Ingraham, Josephine La Motte, Addie Marre, May Maloney, Mildred Forrest, Nellie Plumber, Alphonse Fuguet, and R. M. Dolliver.

Addison Burkhardt and Raymond Hubbel, the authors of The Runaways, attended the opening of their play. Both were hard at work, making notes of prospective changes. After the performance on Thursday night the entire company, together with a number of newspaper correspondents, were entertained at a banquet at the Stafford by Shubert and Nixon.

It is probable that Baltimore will have a permanent orchestra next season.

Francis Bloomfield-Zeisler gave a highly entertaining recital at Peabody Hall on Friday afternoon. It was attended by a large audience and was greatly enjoyed.

Elizabeth O'Brien, sister of Nora O'Brien, and formerly a member of James K. Hackett's The Crisis company, recently married Charles F. Randolph, of Boston. Miss O'Brien was a resident of this city.

HAROLD RUTLEDGE.

ST. LOUIS.

Dedication of the Fair—Plays of the Week—Summer Stock Company.

(Special to The Mirror.)

ST. LOUIS, May 4.

The dedication ceremonies of the World's Fair Thursday, Friday and Saturday were of such great importance and the programmes of both day and night were so interesting and so extraordinarily imposing and impressive that the immense throngs that visited the city rather overlooked the theatres. The business was very heavy the first part of the week, however, and the managers were all satisfied with the week. The dedication was a grand success; it was an occasion probably never equaled in the country; there never was a military parade given in the United States that equaled the one on Thursday. There probably never were as many public men and officers of every description in one city at one time as were in St. Louis during the past week, and, of natural consequence, enormous crowds thronged the city. It is estimated that 400,000 people witnessed the fireworks display Thursday night and almost that number Friday and Saturday nights.

Last night we had our first view of Nance O'Neil, who opened at the Olympic in Magda. We have read many complimentary things said of Miss O'Neil during the past few years, and she easily sustained the reputation which preceded her. She will also offer Camille, Elizabeth, Queen of England, Hedda Gabler and The Jewess during the week.

This afternoon Liebler and Company's all-star cast presented Romeo and Juliet. Another performance will be given to-morrow afternoon.

The Chaperons, with Walter Jones, Ed Red-

ISABELLE D'ARMOND.

Photo by Rockwell, New Yk

Isabelle D'Armond, whose piquant portrait appears above, was chosen by Julian Mitchell from more than one hundred applicants for the role of Dorothy Gale, the heroine of The Wizard of Oz. Miss D'Armond will play Dorothy with the second Wizard company, which Messrs. Hamlin and Mitchell are now organizing for next season. By a curious coincidence she and Anna Laughlin, the original Dorothy, were both members of the same company last season—namely, Dan Daly's New Yorkers, and both attracted the attention of Julian Mitchell, who expressed the opinion that they were promising young comediennes. Miss D'Armond is at present a principal with Frank Daniels in Miss Simplicity.

way. Eva Tanguay, Genevieve Day, May Bailey, Mae Robbins and other favorites, returned to the Grand yesterday afternoon for the third time, being the second visit this year. This pretty musical hit was received in the same way as usual by a packed house and with the same enthusiasm. The Grand closes the season this week.

Millie James in The Little Princess will open for two weeks on May 10.

The Century offers a new attraction this week, Mabelle Gilman in The Mocking Bird.

The Battle of Shenandoah is the Imperial attraction.

Sandy Bottom is at Havlin's. The Moonshiner's Daughter will follow.

Lawrence Hanley, the most popular actor that ever played stock in St. Louis, has arrived from California to head a stock company at Koerner's this Summer. Mr. Hanley looks to be in splendid health.

Ringling Brothers' Circus opened at Hanlon's Park this afternoon for a week's stay. They broke all records here last season and will try to do even better this visit. J. A. NORTON.

WASHINGTON.

Otis Skinner Closes—The Runaways Attracts—Other Bills—Music Notes and Gossip.

(Special to The Mirror.)

WASHINGTON, May 4.

The Capital City is billed from end to end with pictures of all sorts and sizes of the Barnum and Bailey Circus, which will come to town on May 11 for two days only. Business at all of the houses appears to hold good, although the season is nearing its end, and although a goodly portion of our theatregoers prefer to remain out of doors when the weather is as fine as it has been of late.

Otis Skinner wound up his season at the Columbia on Saturday night and his engagement here was somewhat of a disappointment to himself, his company and the public. The play was not liked by our people, as it seemed to be rather mediocre. The Runaways opened last night to a very good house. The cast of one hundred and sixty people, including Dorothy Dorr, Amelia Stone, Van Rensselaer Wheeler, William Gould, Alexander Clark, Arthur Dunn, Al Fields and the Hengler Sisters, won instant favor. Bertha Galland in The School for Scandal is the following attraction.

Trilby was last week's bill at the Lafayette, where the Berger Stock company played to its usual gathering of goodly houses. The production proved a little too difficult for the company on only one week's rehearsal, but they gave a fairly capable performance considering. The present play is Miss Hobbs, which opened to a very good house last night.

The Little Princess at the National made the same good impression that it has made in New York and in the other cities it has visited. The business was good and it is to be regretted that the engagement was for so short a time. William Faversham opened last night in Imprudence. Next week, Amelia Bingham in The Frisky Mrs. Johnson will come to town.

The Chase Opera company presented Faust last night and the opera met with great favor. The Serenade will be the next attraction.

Melodrama held forth last night at the Academy, where On the Stroke of Twelve was presented before a large audience. Rose Melville in Sis Hopkins will follow.

The Hottest Coon in Dixie is the week's attraction at the Empire, with Avery and Hart featured on the bill. Allie Brown, who is advertised as the "King of Wire Walkers," is an added feature, and the aggregation met with much success. A Lucky Coon is the underline. At Kernan's The Topsy Turvy company opened well and The Oriental Burlesquers will follow.

Florence Lee Holtzman, assisted by Campanari, gave her concert yesterday afternoon at the Lafayette Square Opera House.

The Columbia University Glee Club will give a concert at University Hall on May 8.

JOHN T. WARDE.

CINCINNATI.

Plays of the Week—The Winter's End—Summer Outlook.

(Special to The Mirror.)

CINCINNATI, May 4.

When Johnny Comes Marching Home, with its wealth of war time songs, its quaint costumes and pretty girls, was presented at the Grand tonight by Manager Whitney's company and scored a success of no mean proportions with the first night audience. With suitable weather throughout the week it is sure to be one of the big successes of the season here. A Chinese Honeymoon will follow.

The advance sale opened this morning for the single matinee performance of Romeo and Juliet at the Grand on Thursday by the all star company headed by Kyrle Bellew and Eleanor Robson. There is no doubt but that the house will be crowded to the limit.

The last week of the Walnut was inaugurated yesterday by a troupe of colored performers presenting The Smart Set. Ernest Hogan and Billy McClain in the leading roles were excellent and received good support from Marion Henry, Stella Wiley, Ben Hunn, Russell Brandon, J. Norris Jackson and others. Weber and Fields will close this house with one performance May 10.

The Chester De Vonde company remained over for two extra performances at the Lyceum yesterday, playing The Ranch Hero to large and appreciative audiences.

The regular season at Heuck's closed on Saturday and yesterday a Spring season of stock was inaugurated which will last as long as the patronage justifies. Tolstoy's Resurrection was the opening bill, with Selma Herman as Maslova, the production being made under the direction of Richard Buhler.

Chester Park will open its Summer season May 17. The most important improvement is the erection of a new vaudeville theatre with a seating capacity of 1,500.

Robinson's Circus has left its Winter quarters here and started upon its Summer tour. Six performances were given here and as usual the attendance was all that could be desired.

H. A. SUTTON.

THE M'KEE SALE.

THE MIRROR next week will publish the first of a brief series of articles by Alfred Becks dealing with the more interesting numbers of the catalogue in the recent sale of the McKee collection of prints, playbills, etc., of theatrical interest.

IN SUMMER PLACES.

Kitty Kerwin Griffith has left The Lovers Lane Company and, with her daughter, has gone to San Francisco where she will pass the Summer.

May McKay, who closed last week with Her Marriage Vow, returned to her home in Denver on Thursday. She will return in time to rehearse for next season.

Florence S. Hastings has closed her season with Katherine Rober, and is now resting at her home at Toronto, Canada.

Violet V. Holmes closed with Superba, in which she played the title-role, on April 22, and left the following day for her home in San Francisco, where she will spend the Summer.

Ada Deaves has gone to her home at New Rochelle, N. Y., for the Summer. She has just closed with Mr. Jolly of Joliet. Isabelle Bowman is also at New Rochelle, having finished her engagement with Lover's Lane.

Annie Oakley will spend the Summer at Atlantic Highlands.

Mrs. Conrad Stein has rented for the Summer "The Grange" on the Shrewsbury River, the Summer residence of the late Henry C. Miner.

Claire Tuttle has closed her season as leading lady with Harding's East Lynne company, and is resting at her home at Berlin Heights, Ohio.

ELSIE LESLIE AS KATHERINE.

Elsie Leslie, who since she ceased to be a child actress has steadily advanced in her art and has become at length a well schooled and capable leading woman, will appear at the Manhattan Theatre on the afternoon of May 12 in a special performance of The Taming of the Shrew. In essaying the role of Katherine Miss Leslie makes an important step forward in her artistic career. She has played a number of leading roles in old comedies in support of Joseph Jefferson, and last season she made a considerable success as Glory Quayle in The Christian; but Katherine is far more exacting than any part that she has yet attempted—and, indeed, the attempt is a daring one for an actress of her youth.

The production will be under the direction of Jefferson Winter, who will play Petruchio. He studied the character and the play under the eye of the late Augustin Daly. It is promised that the performance will be true to the best traditions, though tradition will not be followed slavishly. Among the players in the supporting company will be Edwin Varrey, Robert Payton Gibbs, Tom Hadaway and Richard Webster.

The mounting it is promised will be exceptionally fine and the costumes will be very handsome. After the performance at the Manhattan Miss Leslie and the company will make a short tour through New England. If the venture is successful Miss Leslie intends to make an old comedy revival in New York every Spring.

FOR THE ACTORS' SANITORIUM.

A number of benefits in aid of the Robert E. Bell Fund for the establishing of a home for consumptive actors were held during the past fortnight and all met with a deserved and gratifying success. Perhaps the largest of these was that given on April 21 at the Marquam Grand, Portland, Ore. Harry Corson Clarke's company appeared in an act of What Happened to Jones, an act of Resurrection and one of Unorna were also given. Several vaudeville artists also participated.

The proceeds of the matinee of The Convict's Daughter at the Fulton Opera House, Lancaster, Pa., on April 24, were donated to the fund, and at St. John's, N. B., on the same date, $100 was raised for the project at a special matinee given by the Daniel E. Ryan company.

On Thursday, April 21, a special matinee was given at Seattle, Wash. The programme comprised an act from When Knighthood Was in Flower and acts from The Christian, by the Baker Stock company, and from California. A large sum was realized.

At the close of the performance of the Duss Orchestra at Music Hall, Baltimore, on Friday, Mr. Duss donated $250 from the receipts to the fund.

LARGEST STUDIO IN THE UNITED STATES.

De Witt C. Wheeler, the popular theatrical photographer, is now located in Daly's Theatre Building, where his studios occupy two entire floors. Mr. Wheeler has expended nearly two thousand dollars in building and furnishing his new studio, and is now able to announce that he not only has the largest establishment in the United States devoted to this class of work, but is also in possession of the only studio that is equipped with entire sets of theatrical scenery. As his studio is designed especially for theatrical work Mr. Wheeler can photograph entire companies, no matter if they number over one hundred persons, in one group. In THE MIRROR'S advertising columns this week will be found a coupon worth one dollar, which Mr. Wheeler offers to MIRROR readers and which will be accepted by him until June 15 in part payment for photographs.

COMPANIES CLOSING.

Younger Brothers, Bank Robbers, at East St. Louis, on May 4.

Human Hearts, at Davenport, Iowa, April 26.

Maloney's Wedding Day, at Kewanee, Ill., May 2.

Lewis Morrison's company in Faust, at Lincoln, Neb., on April 25.

Mabel Paige company, at Newport News, Va., on May 2.

Frankie Stock company, at Oswego, N. Y., on April 25.

Fred Raymond's Missouri Girl company, at Omaha, Neb., on April 27, after a season of thirty-six weeks.

A Turkish Texan, on April 25, at Syracuse, N. Y.

A Desperate Chance, at Wilmington, Del., on May 2.

A Break for Liberty, on April 27, at Fitchburg, Mass.

The Ethel Dyffryn at Portsmouth, N. H., on May 9.

The J. C. Lewis & Plunkard company closed at Sioux City on April 25. The company will open at Benton Harbor, Mich., Aug. 28.

The Van Dyke and Eaton company, at McKeesport, Pa., on April 25.

Morey Stock company, at Hot Springs, La., on May 4.

Quinlan and Wall's Minstrels, at Elmira, N. Y., on May 7.

Porter J. White's Faust closed season at Butler, Pa., April 25.

The Missouri Girl closed its season at Garrett City, Ind., on April 18.

The Corse Payton company, with Della Pringle, at Peekskill, N. Y., on May 2, after a season of thirty-eight weeks.

Horace Lewis in A Poor Relation, at Worcester, Mass., on May 2.

Andrew Robson, in Richard Carvel, will close a very successful season on May 9, at Niagara Falls.

Grace George will close her season in Pretty Peggy on May 23.

The Irish Pawnbroker closed a successful season on May 2 at Columbia, Tenn. The company will open its next season in September.

Anna Held closed her season in The Little Duchess on Saturday. After spending some weeks at her farm at Belgrade, Miss Held will sail for Europe.

The Gamekeeper (Western), on May 2.

Over Niagara Falls (Western), on May 3.

Sullivan, Harris and Woods' The Fatal Wedding Company (Eastern), at Lawrence, Mass, May 2, after a season of thirty-eight weeks.

One of Alden Benedict's Resurrection companies at Appleton, Wis., on May 4.

Mickey Finn, at the Columbia Theatre, Newark, N. J., on May 16.

SAID TO THE MIRROR.

GEORGE W. WHITMAN AND ELOISE DAVIS: "Will you kindly correct the statement that Lillian Lancaster is starring in Man to Man? We are the only persons who have been featured in that play this season."

ARNOLD TRACY: "The programme of Why Women Sin gives J. J. Claxton the credit for producing the play. This should not be so stated, for George O. Morris is entitled to all the credit of the production."

HARRY REAVEY, Ashtabula, Ohio: "Your correspondent at Somerset, Ky., recently stated that Peck's Bad Boy company had canceled. Our company arrived but found the roof blown off the theatre."

ESTHER L. BENSON: "While appearing with Lewis Morrison recently at the Lyceum Theatre, Scranton, Pa., I fainted and was ministered to most kindly by Dr. R. H. Gibbons, of that city. I am but one of the many recipients of his generous and kindly attentions, for Dr. Gibbons is a constant attendant at that theatre and always cares for any one who may be taken ill during the performance, invariably refusing all remuneration for his services. I take this means of expressing to Dr. Gibbons not only my own heartfelt thanks but also the gratitude that is felt by many other recipients of his kindness."

PROFESSIONAL DOINGS.

Photo by Fritz & Dean, Poughkeepsie, N. Y.

Della Pringle, who is pictured above in the role of Marguerite in Faust, closed her season last Saturday at Peekskill, N. Y. Her tour this year as star of Corse Payton's touring company, was very successful indeed, and brought her into Eastern territory that was new to her. In all of the dozen or more roles that constitute her repertoire she was received with high favor by the dramatic reviewers and the public. Miss Pringle—or "Jolly" Della Pringle, as she is best known in the profession—owns a fine farm near Knoxville, Ia., and thither she went immediately after the close of her tour to spend the Summer.

Lena Wright, who was compelled by an affection of the throat to retire from the cast of The Country Girl during its New York run, has entirely recovered and rejoined the company recently in Boston.

Victoria Torrilhon, the pianist, who accompanied Jan Kubelik on his recent concert tour, was married in New York on April 16 to Clarence Clough Buel, assistant editor of the *Century Magazine*.

Charles Emerson Cook, of David Belasco's forces, is writing the lyrics for the new De Koven opera, The Red Feather.

The judgment of the Circuit Court of Cook County, Ill., in the suit of the Hopkins Amusement Company, of Chicago, against Charles Frohman, has been confirmed and the Hopkins Company has been restrained from presenting the play, Sherlock Holmes, Detective.

Elliott Page and E. A. Johnson's dramatization of Frank Norris' novel, "The Pit," was recently performed for copyright purposes at the Imperial Theatre, London.

During a stage duel in a recent performance of The Ensign at Kansas City, Lester Lonergan, leading man at the Auditorium, received a severe wound at the hands of Lewis Morrison, whose sword stuck in the scabbard, thus delaying the first blow beyond the anticipated time.

The Romance of Coon Hollow company closed its regular season at Paterson, N. J., on April 18. It will, however, open a supplementary season in Boston on May 18, and will play at the Park, Brooklyn, and the people's, Philadelphia. Pennsylvania will close at the Academy, Chicago, on May 2.

May Irwin and E. Milton Royle, who were at work upon a play in which Miss Irwin was planning to return to the stage and in which Mr. Royle was to have a part, have been unable to agree on certain details. Accordingly, with the best of feeling upon both sides, they have agreed to the discontinuance of their efforts.

William A. Brady has been successful in his suit against James C. Kernochan for an accounting in the profits of the six-day bicicle race which was held in December, 1901, at the Madison Square Garden.

Will H. Vedder, who closed recently with The Man Who Dared, originated the leading role in Howard Hall's new play, The Child Slaves of New York, which was given at Blaney's Theatre, Newark, N. J., last week.

Cecil Jefferson, the past two seasons leading heavy with A Romance of Coon Hollow, has gone to Chicago to visit her sister, Myra, with whom she will play a special joint engagement during the Summer in that city.

During a recent performance of Resurrection at the Victoria, N. E. Dagmault, who is supposed to be knouted, and whose cries are heard from the wings, retreated to Joseph Haworth's dressing room to finish his off-stage anguish. Unfortunately, the dressing room windows were open and a number of the neighbors, hearing the frightful moanings and groanings, labored under the delusion that a murder was being committed, and explanations had to be made before their fears were allayed.

May Isabel Fisk was recently heard at the Waldorf-Astoria in a recital of original monologues. Four of the recited monologues, Heard on the Beach, A Bill from the Milliner, A Woman in a Shoe Shop, and The Pudding, pictured with delightful satire the inconsistencies of women. Mrs. Fisk's keen sense of humor and pleasing delivery made each little skit particularly strong. The Year After differed radically from theothers since it related an unhappy and tragic incident in the lives of two lovers. An excellent string quartette was a pleasing feature of the entertainment.

Albert Clifford Robbins and Mary Marjorie Chiesson, both members of the Cummings Variety Company, were married at Williamstown, Mass., on April 15.

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OBITUARY.

James H. Hollingshead, a grandson of the late James E. Murdock and a young actor of fine talents who was well known in the profession, died at Albuquerque, N. M., on April 13 of consumption. Mr. Hollingshead had been a member of the James-Wards company since Sept. 1, playing Gonsalo in The Tempest and Guido in Francesca da Rimini. His health failed gradually during the season, but he bravely held on until Chicago was reached, when he was obliged to cease work. Mr. Hollingshead then went to New Mexico in the hope of restoring his health, but he died a week after reaching Albuquerque. The remains were shipped to his late home in Cincinnati, where the funeral occurred on April 20. He is survived by a mother, sister and three brothers. Mr. Hollingshead was thirty-four years of age and had been on the stage twelve years. He made his debut with Fanny Davenport, with whom he remained several seasons. He appeared in the original production of The Dairy Farm and was two years with the Doyle Stock company at Nashville. Mr. Hollingshead was a man of culture and intellectual gifts, and inherited much talent from his distinguished grandfather.

Mrs. George H. Maxwell, who was known to playgoers of a generation ago as Madeleine Hardy, died at her home at Royal Oak, Mich., on April 22, of pneumonia. Mrs. Maxwell was born in Virginia fifty-eight years ago and when a child was adopted by Peter Richings of Richings' Opera company fame. She made her first appearance at the age of eight years, but later left the stage for a period and received her education at a convent near Philadelphia. She sang with the Richings Opera company for some time, and then, during the Civil War, she was a member of the company at the Academy of Music, New Orleans. While there a war song entitled "The Death of Stonewall Jackson," was dedicated to her. She sang it in the theatre with the result that the Union troops then in the city and the citizens almost came to the point of rioting. One of the crack fire companies of New Orleans bestowed a medal upon her because of the incident. Shortly after the war Miss Hardy married George H. Maxwell, now a member of Rose Melville's company, and about fifteen years ago she retired from the stage. The remains were buried on April 25 in Woodlawn Cemetery, Royal Oak.

Charles Kirke, a comedian well known among members of the profession, and notable for his excellent impersonations of Chinese characters, died at his home in New York on April 20 of a disease of the stomach. He was forty-nine years of age and had been on the stage since his youth. He played in a number of Casino productions and went to England with The Belle of New York company. When he was taken ill some months ago he was rehearsing a role in Huckleberry Finn.

Born.

JOHNSTON.—To Mr. and Mrs. Theodore Johnston, at Louisiana, Mo., on April 19, a son.

RUSSELL.—To Mr. and Mrs. Louis J. Russell (Dorothea Wolbert), at Warren, Pa., on April 17, a son.

Married.

ELLIS—CASTLE.—A. W. Ellis and Helen Castle, at Detroit, Mich., on April 22.

FIELD—SEIBERLING.—Norman B. Field and Leah M. Seiberling, at Springfield, Ill., on April 20.

GRAY—FREEMAN.—James C. Gray and Grace Freeman, in Boston, Mass., on Jan. 27.

HUNSAKER—SMITH.—Samuel C. Hunsaker and Lizzie Yost Smith, at Wilmington, Del., on April 23.

MURRAY—CRANE.—At the People's Temple, Boston, Mass., on April 20, 1903, by Rev. Charles A. Crane, D.D., Frederick C. Murray and Mabel E. Crane.

O'SHEA—EVANS.—Oscar O'Shea and Esther Evans, at Fort Huron, Mich., on April 20.

PECK—KLIPPEL.—Otto F. Peck and Mattie Klinger, at Creston, Ia., on April 27.

Died.

ARDITI.—Luigi Arditi, at Hove, Sussex, England, on May 1, aged 81 years.

BALDWIN.—William M. Baldwin, in Newark, N. J., on April 2, aged 72 years.

BRINKHAM.—Mrs. Nellie Brinkham, at Calhoun, La., on April 2.

FURSMAN.—George W. Fursman, on April 27, in New York city, aged 47.

GRIFFITHS.—Mrs. Patience Griffiths, in Philadelphia, Pa., on March 29.

HOLLINGSHEAD.—James H. Hollingshead, at Albuquerque, N. M., on April 13, of consumption, aged 34 years.

JACKSON.—Mrs. Harriet E. Jackson, in St. Louis, on April 21.

KIRKE.—Charles Kirke, in New York city, on April 20, aged 49 years.

LAWRENCE.—Howard Schuyler Lawrence, in Topeka, Kan., on April 12.

MAXWELL.—Mrs. George H. Maxwell (Madeleine Hardy), at Royal Oak, Mich., on April 22, of pneumonia, aged fifty-eight years.

ROBSON.—Stuart Robson, in New York city, on April 29, of heart disease, aged 67 years.

ROOT.—W. H. Root, in Salt Lake City, on April 11, of heart failure, aged 55 years.

SEGALINI.—Charles Segalini, in Boston, on April 23, of heart disease.

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EDITOR AND SOLE PROPRIETOR.

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Washington Post.

THE NEW YORK DRAMATIC MIRROR is now occupying an unchallenged position at the head of the dramatic journals of the country. Where a few years ago the field was disputed by another paper, THE MIRROR has in recent times forged so rapidly to the front that it has completely distanced its competitor. It has attained this position by a strict adherence to principles which govern in a newspaper as well as in an individual. No journal of this character has gone through a more bitter and determined fight than THE MIRROR in the upholding of those principles which affect the welfare and material salvation of every manager and actor in the country. It has survived boycott and abuse, and has stuck to the straight and narrow path, and now can afford to smile at the feeble efforts of its enemies to discredit or injure it. There are people who are willfully blind and cannot see that the injury intended for another oftentimes recoils upon the head of the plotter. THE MIRROR has been steadfast and decent, able and fearless, and has won a notable victory in its fight for principle and fair play. It is not only the largest dramatic journal in America, but the most ably edited and the most widely circulated, and it is welcomed to the desk of every dramatic editor who esteems his calling and loves the profession for which he writes.

THE SHAKESPEARE CELEBRATIONS.

NOTE was made in THE MIRROR last week of the meetings and exercises held in New York and elsewhere in this country to commemorate the anniversary of the birthday of SHAKESPEARE on April 23. There seems to be no doubt that year after year this event is more widely recognized by gatherings and ceremonials, nor that the meetings of dramatic and literary people to honor the birthday, even though they may not be numerously attended, result in a greater sum of earnest tribute than would characterize larger and more general assemblies for the purpose.

The performances and other events that long have marked the annual SHAKESPEARE festival at Stratford were at least as interesting this year as ever before. The dramatic performances at Stratford this year covered two weeks, and were given by F. R. BENSON'S fine company under the auspices of the Memorial Committee. They began with Hamlet, and included BEN JONSON'S Every Man in His Humor, Macbeth, The Winter's Tale (this on the Birthday), STEPHEN PHILLIPS'S Paola and Francesca, The Merry Wives of Windsor, and A Midsummer's Night's Dream.

Why PHILLIPS'S play should have been included in these performances does not appear, in view of the greater fitness of a repertoire wholly made up from SHAKESPEARE'S works. There was a greater propriety in JONSON'S play, however, than there was in the PHILLIPS play, for Every Man in His Humor had before figured notably in honor of a memorial to SHAKESPEARE. T. EDGAR PEMBERTON'S monograph on this old play tells an interesting story. It had not been performed before its representation this year at Stratford by the BENSON Company since CHARLES DICKENS'S famous amateur company, "The Splendid Strollers," appeared in it in 1850 in the great hall of Lord LYTTON'S house at Knebworth Park. The performances of it by these distinguished amateurs led to the formation of "The Guild of Literature and Art." DICKENS'S "Splendid Strollers" first performed Every Man in His Humor in 1847 for the benefit of LEIGH HUNT, and repeated it in 1848 for the benefit of a curatorship in Stratford of the SHAKESPEARE relics. The proceeds of this performance were given to SHERIDAN KNOWLES, author of The Hunchback and Virginius. KNOWLES had been an aspirant for the curatorship, which was abandoned because the Town and Council of Stratford assumed charge of the SHAKESPEARE house at that time.

The cast of the play as it was performed by these amateurs for the curatorship purpose was remarkable, viewed from this period. DUDLEY COSTELLO played Knowell, FREDERICK DICKENS was the Edward Knowell, MARK LEMON played Brainworm, FRANK STONE was the George Downright, G. H. LEWES played Wellbred, JOHN FORSTER was the Kitely, CHARLES DICKENS played Captain Bobadil, "AUGUSTUS EGG" (who really was DOUGLAS JERROLD) was the Master Stephen, JOHN LEECH played Master Mathew, AUGUSTUS DICKENS was the Thomas Cash, GEORGE CRUIKSHANK played Oliver Cobb, Mr. WILMOTT was the Justice Clement, Mr. COLE played Roger Formal, Miss FORTESCUE was the Dame Kitely, Miss KENWORTHY played Mistress Bridget, and Mrs. COWDEN CLARKE was the Tibb.

Truly this was an illustrious company of amateurs, and its appearance in 1848 in this rare old play was one of the earlier practical evidences of the spirit that since has in many ways sought to preserve the tokens and traditions of SHAKESPEARE at Stratford. The drama and the theatre in those days, too, had a worth and a dignity that appealed to and inspired the best contemporary minds—a condition that sharply contrasts with the state of things in the theatre to-day. Scholarship still loves the theatre, pays tribute to its nobler drama, and delights to honor SHAKESPEARE, but it is not so inclined as formerly to identify itself with the stage in the manner of DICKENS and his famous contemporaries.

A CENSORSHIP ABSURDITY.

SOME of the inconsistencies that have related to the licensing of plays and the refusals to license plays by the Examiner of Plays of the English Lord Chamberlain's office will occur to persons familiar with the drama as it has been represented and censored in London in recent years.

One of the later tokens of the strange spirit of propriety that obtains with the Examiner of Plays—G. A. REDFORD now is and for some years has been in that office—was the refusal to permit the performance in London in the regular way of MAETERLINCK'S drama, Monna Vanna. As it is remembered, prominent persons of the literary and dramatic fields formally protested against this decision, which was announced as irrevocable, and many caustic comments on the censorship were uttered. WILLIAM ARCHER, among others, was severe in criticism, and remarked that one could only speculate with something like awe upon the state of mind of the man who considered The Girl from Maxim's (whose vulgarities were made all the plainer in English) wholesome dramatic food for the public, and Monna Vanna (the purposed production of which was in French) as poison. The censorship was further made ridiculous by the performance of Monna Vanna under a subscription arrangement at a "private" gathering of the club formed for the purpose, and the publication by the critics of long articles praising the exceptional interest, art and beauty of the play.

A recent complication with the Licenser of plays again puts that person and his function in a ridiculous light, although the subject matter of the complication is comparatively commonplace and no special attention has been bestowed upon it. Amateur Welsh players prepared to produce a historical drama in their language at the Prince's Theatre, Llandudno, late in April. It was necessary, it seems, in the case of a play by Welsh amateurs on a Welsh subject in the Welsh language, as in other cases, to secure the approval of the Lord Chamberlain, and accordingly the Welsh manuscript was sent up to London for his perusal. The Licenser of Plays at once wrote to the author of the play, which is entitled Llewelyn ein Llyw Olaf, that unfortunately he had no knowledge of the Welsh language, and consequently he could not read the manuscript sent him for license. "If you have a copy in English," he is reported to have suggested, "you had better submit it, as well as the original; or if that is not practicable, you might forward to me the plot of the piece in English. It will be bound up with the original for reference in case of need."

There was no English copy of the play, the performance of which by the Welsh amateurs has been abandoned until such time as its licensing may be procured by the steps suggested by the Licenser. Of course there is a chance that Llewelyn ein Llyw Olaf may be interdicted. One of the amusing things about this affair is the apparent inability of the Lord Chamberlain's office to cope with the living language of that integral part of the British Empire that from generation to generation figures in the title of the heir apparent to the throne.

DEATH OF LUIGI ARDITI.

Luigi Arditi, the last of the old school of Italian opera conductors—as Colonel Mapleson was the last of the old school of impresarios—died at his home at Hove, in Sussex, England, on May 1, after an illness of several weeks. During recent years Arditi had not been prominent in musical affairs, and doubtless he was half forgotten by operagoers, but time was—and it was not so long ago—that no great operatic performance in London or New York was reckoned quite complete unless Arditi was in the chair.

In person and in temperament Arditi was the ideal conductor. He was amiable, enthusiastic, diplomatic and gracious. He loved to flatter, to pay compliments, to spur on his singers by reflecting upon them his own high spirits and assurance. On the other hand, he sought to sink his own personality, as far as the public view was concerned, in the work that was being sung. He was the favorite conductor of a score of famous prima donnas, and in the days of his prime he was the most popular man in his profession in a dozen capitals of Europe and America. He was a composer, too, of great reputation in the sixties and seventies, but only a few of his songs are heard nowadays.

Arditi was born at Crescentino, Piedmont, Italy, on July 16, 1822. At the age of seven he appeared in public as a violinist. At twelve he was a member of the orchestra in his native town. At twenty he graduated from the Conservatory of Music in Milan, and at twenty-one he was appointed director of the opera at Vercelli. While at the Conservatory he composed his first opera, I Briganti. After occupying the post of director in Vercelli, Turin, and Milan he went, in 1846, to Havana, and there, while director of the opera, he produced his second work, Il Corsaro. A year later he came to New York to take charge of the orchestra at Castle Garden. He remained at that post for several years, and then when the Academy of Music was opened in 1854 he became its first musical director. There his third important composition was produced. It was La Spia, an opera based upon J. Fenimore Cooper's novel, "The Spy."

In 1856 Arditi left America to become director of the opera at Constantinople. He remained in Europe for more than twenty years, conducting at Her Majesty's Theatre, London, in St. Petersburg and in various cities in Germany. In 1878 he became associated with Colonel Mapleson and was the musical director for that noted impresario through the years of his greatest success. He made his last visits to America with Adelina Patti in 1887 and in the season of 1893-94.

The most famous of Arditi's compositions is a song, "Il Bacio" ("The Kiss") that he composed especially for Madame Piccolomini. He sold it outright for $250—and the publisher made a profit on it of $75,000. Others of his songs that won popularity were "Se Saran Rose," "Margherita," and "Paria," all of which have been and are still sung by the most noted sopranos of the grand opera stage.

During his first visit to America Arditi married Virginia Warwick, daughter of William S. Warwick, of Richmond, Va. They had one son, Gigi, who won fame in England and on the Continent as a pianist. For many years Arditi and his family had made their permanent home at Hove, where he died.

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THE WEST INTERESTED.

Kansas City Star.

The people of the West should be especially interested in the progress of the Independent Booking Agency, the organization of anti-trust stars and managers. Ever since the Theatrical Trust has made itself strong the Western cities have been at the mercy of a few Eastern managers who have controlled nearly all the first-class houses and attractions so far as bookings have been concerned, and enough theatres have been leased by the Trust in New York and other Eastern cities to make it an object to discriminate in favor of these theatres and against Western cities in the placing of attractions. As a result Kansas City, for example, has had fewer high-class bookings than it had ten years ago. Each of the first rank as have been sent here have come after their novelty has worn off in the East, or they have been strong stars who have booked on a representative tour each season. The local managers have been obliged to accept such bookings as the Trust has been willing to give them.

But the opposition is now assuming formidable strength. Stars and managers of the first class and theatres of good standing have been combined to work independently, and this combination will be enlarged and strengthened as contracts with the Trust expire. Kansas City will have all of the anti-Trust attractions next season. This will be a substantial addition in itself, but it will doubtless stimulate the Trust to present a better line of bookings in order to meet the new situation. The bank of competition will be better for the country as a whole, as it will distribute the best offerings of the theatre more widely and more equitably, and it should also result in larger profits for the people of the stage. Under the rules of the Trust both the house manager and the company manager must pay commissions for bookings that are practically made without consulting either. The Independent Booking Agency is not a money-making enterprise. Merely its expenses will have to be borne by those who profit by it.

THE TRUST AND CHICAGO.

Chicago Evening Post.

In the course of a curtain speech which was demanded by the unusual enthusiasm of the audience that welcomed him on his return with The Crisis, Mr. Hackett took occasion last evening to pay a tribute to the Hamlins, who manage the only independent theatre in Chicago.

That this compliment was fully deserved need not be suggested, for the public is well aware that it would have been denied the privilege of seeing some of the greatest artists of the stage if it had not been for the courage the Hamlins displayed in refusing to bow to trust dictation.

It would be humorous, were it not serious and annoying, to realise that a city of 2,000,000 would be without a theatre in which players like Mrs. Fiske, Mr. Hackett, W. H. Thompson, Martin Harvey, Isabel Irving, Willie Collier, Charles Richman, Henrietta Crosman, Louis Mann, and Weber and Fields can enjoy the right of presenting their plays if it had not been for the Hamlins.

But it is quite true that Chicago could not use all the companies to be booked next season by the players just named if the Hamlins had gone over to the Theatrical Trust when that organization made its overtures to them a few years since.

TWO OF HALL'S STORIES.

W. T. ("BIT") Hall, who has left Chicago for the West for his health, sent THE MIRROR these characteristic notes last week:

Business-Manager Chandler, of Miss Burglar and the Waif company, writes from Leonard that an usher at the Irwin Opera House, Logansport, Ind., had dramatic aspirations and some of his friends advised him to have his cards printed. He did so and Chandler incloses one. It reads: "Charlie Robert Parker, amateur, Goshen, Ind., desires to enter theatrical profession." On the reverse side of the card this line appears: "For reference ask any cashier of any bank and manager of Opera House, Goshen, Ind." This boy will no doubt succeed. He starts out right by spelling his name "Charls"—a step in the right direction, for it places him in the Mayne class at the start.

From a small town in Maine a repertory manager recently wrote to Manager Bates, of the Opera House at Rockland, Maine, asking him for three open nights in May. "We have just closed our regular season, and will open our Summer in May. We will travel by our own schooner boat Maggie, and play up the coast for the Summer." As Rockland, Maine, is twelve miles inland, Manager Bates mailed the aplication to the "opry" at Rockland, Maine, on the coast.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed to care of THE MIRROR will be forwarded if possible.]

E. C. B., Missouri Valley, I.: 1. H. A. Du Souchet is the author of My Friend from India. 2. Brandon Thomas wrote Charley's Aunt.

H. R., Chicago: Edgar Selden is the author of Peck and His Mother-in-Law. A letter in care of THE MIRROR will reach him.

F. A. H., City of Mexico, Mexico: The World was produced at Wallack's Theatre, New York, on April 12, 1881.

A. S., New York: William Gillette adapted The Private Secretary from the German play, Der Bibliothekar, the work of Gustav von Moser. Mr. Gillette appeared in the title-role of the play.

C. E., New York: David Conger is and has been for the past season the leading man of the Elite Stock company at the Gotham Theatre, Brooklyn, N. Y.

C. H. M.: There have been a number of plays that have had longer consecutive runs at one theatre than A Chinese Honeymoon has. Henry E. Dixey had a run of 603 performances in Adonis at the Bijou Theatre, New York.

A READER: Lorraine Hollis is not touring at present. The play you refer to is A Heart of Stone. Miss Hollis has been engaged in writing a novelette this season entitled "Where Woman Pays."

Y. M., Schenectady, N. Y.: Salaries for acts of the kind you describe vary according to the talent of the performers. Fifty dollars a week would probably be what a repertoire manager would give you for your turn.

R. W. A., Bloomfield, N. J.: 1. All magazines have their own policies regarding payments for contributions. 2. It would depend upon the standing of the journal as to whether Eastern managers would recognize its credentials or not.

A. A. J., St. Louis: 1. S. R. O. is an abbreviation for "standing room only." 2. The New Eight Bells, 10," means that the designated company appeared at a certain theatre on the 10th of the month; "top heavy" signifies that while the gallery and balcony were well filled the orchestra attendance was small.

T. D. R., San Antonio, Tex.: "Some time ago I noticed an advertisement in either your paper or some of the magazines of a book showing names of the theatres in the different cities of the country, with their capacity, etc., also the population of the different towns and cities. Will you kindly give through the columns of your paper the name of party or firm from whom I can obtain a copy of such a book, and oblige?" There are such "guides," but none that THE MIRROR can recommend for accuracy. The capacities of theatres as a rule do not vary materially. Any postal guide or gazetteer will give you populations. The name of almost every theatre of importance in the country, with the names of managers, is published weekly in THE MIRROR during the theatrical season in the news from cities and towns by States.

THE USHER

The seventh sale in the McKee collection series occurred on Monday and Tuesday of last week at Anderson's. The attendance of dealers and collectors was large and excellent prices prevailed. Many rare dramatic prints and playbills were disposed of, together with several interesting and valuable autograph letters and manuscripts. There will be additional sales next Winter.

After Thomas McKee's death his widow first thought of selling the collection outright to a single purchaser. The price she was willing to take for it was $100,000. Friends, however, advised her to have it sold at auction. Up to the present the sales have realized more than $150,000, and there is a strong probability that a quarter of a million will be realized by the close.

Stuart Robson was a freethinker. In the earlier part of his career he engaged frequently in spirited religious controversies. There was one thing that particularly aroused all the antagonism of which he was capable and that was censure of the stage from the pulpit. For a number of years Mr. Robson collected newspaper clippings relating to the misdeeds of clergymen. He finally stopped because he said that the scrapbooks were taking up too much room in his library. He would use the statistics of crime thus obtained to answer the clerical assailants of his profession.

Sardou's anger with Irving because the actor cut the popes out of the scene in Hell is likely to be followed by Irving's anger with Sardou because the play has failed, according to cable accounts, to meet the approval of London critics and public.

Ellaline Terriss in a magazine article advises actors not to listen to praise of any kind whatever unless it comes in a sensible and dignified form from some one whose judgment is worth while.

"Never allow yourself to develop an eagerness for reading press criticism," she says. "One bad notice will live in your memory for months and will make you self-conscious at some portion of the play, and not all the good notices will erase the knowledge of it from your mind. If you were to read and take notice of all that is written about you you would be compelled, were you sensitive, either to leave the stage at once or become a candidate for the nearest asylum."

All of which reveals the purely personal and wholly objective idea of the purpose of criticism that is very common among members of the profession, in England as well as at home.

I recollect hearing Henry Irving once advise young Alexander Salvini never to read newspaper criticisms. "If they praise you," he said, "they are likely to turn your head. If they censure you they will probably either mould you the wrong way or cause you to lose confidence in yourself."

In spite of sage counsel of this description actors of high and low degree will continue to get the papers the first thing the morning after.

As if there were not more than enough now of musical comedies, preparations are making for a great increase to the number next season. There is no doubt that the fad will be overdone and that another year will find the managerial sheep following some other bell-wether. As a matter of fact, the majority of the musical frivolities have not enjoyed great prosperity during the past season. Three of the many that have been offered to New Yorkers have been highly successful, but the rest have not been particularly fortunate.

The friends of Edmund Russell explain that his performance of Hamlet was highly commended in Calcutta. If that is the case he had better make haste to take it back there, for it is certainly not wanted in New York.

Of the various reviews of Mr. Russell's experiment the most brilliant was James Huneker's in the *Sun*. It recalled memories of Nym Crinkle in his prime. Here is a characteristic passage: "We recall Mr. Russell slightly as a lecturer on 'precious' subjects lined with Tyrian purple. A decade ago he was pensive—though always well-fed, an amateur of rare costly sensations, and evidently—like the character in the old play—a man of feeling. Every one has a *tic*, a crack within the cortical cells somewhere: Mr. Russell's is Hamlet. He believes there are shades upon shades of the character unexplored. He has evidently read the sonnets in the light thrown upon them by contemporary psychologists. His ideal of Hamlet is more feminine than Sarah Bernhardt's, who was—pardon the slang—absolutely 'husky' in the role compared to the Russell Sletine choir version."

Maurice Grau's interview in the *Herald* on Sunday, with reference chiefly to singers' salaries, contains some interesting figures, but omits a number of matters that have a bearing on the subjects discussed.

Apropos of an incident connected with Madame Schumann-Heink, Mr. Grau said: "They are fond of many things, but whatever they are fond of they are just as fond of money as of anything else." With reference to Schumann-Heink, however, Mr. Grau's reflections come with rather a bad grace, if it is true, as generally understood, that he has had that singer under a contract whereby for a moderate sum weekly she has sung as often as Mr. Grau required. By this arrangement he has let her out for concerts and private musical affairs constantly, keeping her on the go to neighboring cities and clearing a handsome profit from her services.

Mr. Grau says: "Every other opera manager has been buried by his friends. I shall die leaving enough money for my funeral expenses." The reason for this excellent condition of affairs is due to the fact that Mr. Grau is a better business man than most of his predecessors, and he has found various original ways to increase his personal revenues. It is said that he has made a great deal of money by commissions obtained on the salaries of singers engaged by him for the Grau Company.

Although Mr. Grau is rated a rich man he has always taken a benefit each season at which his artists have sung for nothing and the proceeds have been very large. At the benefit the other night which concluded his career—for the present at least—as manager of the opera at the Metropolitan, there was a lively controversy, occasioned by the desire of the overworked orchestra to be paid for its services. The trumpeters in Lohengrin refused to trumpet unless they received their usual salary in advance. It was almost decided to cut the act from Lohengrin entirely from the bill, but finally this disappointment was avoided by the trumpeters agreeing to accept reduced pay for their services on this occasion.

STUART BARNES.

Stuart Barnes, whose picture appears on the first page of THE MIRROR, has had a varied experience on the stage. He began his career in a stock company and played all sorts of parts. Later he was in repertoire and his first trip to the Pacific Coast was made as a member of a company playing a farce-comedy, called A Turkish Bath. A few seasons ago Mr. Barnes decided to go into vaudeville, and in partnership with Mabel Sisson fixed up a very fetching little sketch, in which good songs and much sparkling repartee were introduced. The team became known from one end of the country to the other as headliners of the first class, and their popularity was very great. They separated several months ago and Mr. Barnes started in as a single entertainer. His success was immediate and has continued up to the present time. His methods and material are original and he is especially expert in picking out songs that are sure to become popular. During the past season Mr. Barnes has played all the leading vaudeville houses in the United States and his specialty has been received everywhere with emphatic approval. He will continue in the same line of work next season, as his services are in constant demand. Recently he has had two offers from managers of Broadway productions, but as the parts were not to his liking he declined to consider them.

LACKAYE TO STAR IN THE PIT.

Wilton Lackaye signed a five years' contract last week with William A. Brady, by the terms of which he will be brought forward as a star next Autumn in a dramatization of Frank Norris' novel, "The Pit," and in April he will appear for a special Spring season in Othello.

As has been announced, the dramatic version of "The Pit" is being made by Channing Pollock, who will be assisted to an extent by Mr. Brady. The play, which will engage the services of an unusually large company of players and will be mounted most elaborately, will be presented first in Chicago, in October. The revival of Othello will also be made on an elaborate scale. It is probable that Grace George will play Desdemona to Mr. Lackaye's Moor.

Mr. Brady will sail for England on May 27 to seek an actress to play the leading female role in The Pit. It is said that he will endeavor to engage Mrs. Charles Wyndham for the part. He will also arrange for London productions of The Pit and of Pretty Peggy. Miss George will accompany her husband to England.

MRS. FISKE.

Mrs. Fiske opened an engagement in Mary of Magdala in Rochester last night (Monday) to a capacity audience. During the week she will appear in the principal cities of the New York State circuit. Owing to the great demand for seats in these places managers have almost invariably asked for extra matinee performances, but these, owing to the exacting nature of the role of Mary, Mrs. Fiske has declined to give. During Mrs. Fiske's Autumn engagement in New York at the Manhattan Theatre, when she will be seen again in Mary of Magdala, it is probable that several special matinee performances will be given of Ibsen's Hedda Gabler, in conjunction with John Luther Long's one-act play of Dolce, recently performed by Mrs. Fiske in Boston with great success. Hedda Gabler, in Mrs. Fiske's opinion, offers the best acting opportunities of any of the women's parts in Ibsen's plays, and many of the admirers of her acting have long urged her to add it to her repertoire. These two plays will make an exceptionally interesting double bill and give Mrs. Fiske another opportunity to illustrate her versatile powers.

JACOB ADLER AT THE AMERICAN.

Jacob Adler, the eminent exponent of the Hebraic drama, will be seen at the American Theatre for an indefinite engagement beginning May 25, supported by a company of American players. The play selected is The Merchant of Venice, with Mr. Adler as Shylock. George Brennan, who is Mr. Adler's manager, has engaged the following people for the support: Russ Wytal, Meta Maynard, Elizabeth Woodson, James J. Ryan, Augustus Balfour, Guy Coombs, Sadie Hanley, Victor M. de Silke, Robert C. Turner, D. E. Hanson, and George Morton. Edmund D. Lyons will stage the piece. The American Theatre will return to its stock policy with practically the same company as have appeared there this season.

BYRON'S COTTAGE BURNED.

Oliver Doud Byron's cottage, "Surfside," at Monmouth Beach, N. J., was on Friday burned to the ground. The loss, which is declared to be $15,000, is partially covered by insurance.

THE STOCK COMPANIES.

It has been stated that this will be the last season of the Blaney Stock company in Newark, and that several road companies have booked time at that house for next season. It is also rumored that the property next to the Columbia, known as Machinery Hall, will be converted into a new stock house.

Harry English has joined the Grand Opera House Stock at Syracuse, N. Y.

Bartley McCullum has engaged his company which will play a Summer Stock season at Cape Elizabeth, Me.

Catherine Countiss has joined the Baker Theatre company at Seattle, Wash., for a Summer engagement in that city.

Edwina Forrester has been engaged by David R. Buffington for a Summer Stock company at Pawtucket, R. I.

Manager Johnson has engaged for the Bronson-Johnson Stock company, which opens a Summer engagement at the Verbeck Theatre, Lorain, O., on May 21, the following people: J. E. Lessig, L. J. Plummer, Al. Allen, Charles W. Teaff, Roy Hilliard, F. L. Reed, Alma Alken, Kittie Cameron, Margaret Allen, Mrs. L. J. Plummer, and Baby Estelle Allen.

Charles N. Lum has been engaged as light comedian of the Grand Opera House Stock company, Philadelphia, and opened on April 27 as Bob Appleton in The Lost Paradise.

Louis Bresen is filling a Spring and Summer engagement with the Grand Opera House Stock company at Philadelphia.

The Mortimer Snow Stock company left town for Albany on May 2 and will open at Hermanus Bleecker Hall in The Christian on May 11. The company includes, besides Mr. Snow, Adelaide Warren, Edward T. Emery, Walter D. Green, Walter Hodges, Drew A. Morton, Colin Campbell, Richard Gordon, Joseph Totten, Henry Conklin, Harry McRae Webster, William Phinney, Joseph Claworth, William Govey, Margaret Dills, Leslie Bingham, Isabelle Walker, Mollie Revel, Helen Bartlett, and Ilsa Payne.

H. A. Weismann, manager of the Empire Theatre, Columbus, Ohio, will install a Summer Stock company at his theatre this season beginning May 11. The following people have been engaged: Laura Nelson Hall, Ned Howard Fowler, Louis Albion, Fay Courtney, Gavis Harris, Francis Powers, Wilton Taylor, Kate Jepson, Roy Atwell, Louis Marcelli, George Hamilton, and Francis Bush. The opening play will be The Little Minister.

Kate Jepson has been released by the Columbia Stock, Brooklyn, and will play a Summer engagement with the new Empire Theatre Stock company at Columbus, O.

The Northwestern Opera company will begin a Summer engagement at the Lyceum Theatre, Duluth, Minn., on June 8. The principals of the organization are Stanley Felch, Tom Martin, Franklin Fox, Charles H. Drew, George B. Jackson, Elenore Jenkins, Bertha Hayden, Sylvester Cornish, Louisa Hilliard. Henry G. Hoffman will be musical director.

James Durkin has been engaged as leading man of the stock company which will play a Summer season at the Cook Opera House, Rochester, N. Y.

Arthur Maitland, leading man with the Radcliffe Stock company, of Philadelphia, will hereafter also be stage director of the company.

The Berger Stock company, which last week opened a Spring and Summer season of stock at the Lafayette Square Theatre, Washington, has secured a long and attractive list of standard plays which will be presented by an excellent company, headed by Selene Johnson and Eugene Ormonde.

George H. Nelswender has been re-engaged for the Summer with the Olentangy Stock company at Columbus, O.

Lisle Leigh, who opened with the Grand Stock company at the Grand Opera House, Pittsburg, last week, appearing in the role of Michel in The Pride of Jennico, received a veritable ovation from the large audience that attended the opening performance.

The Arnold Stock company has been engaged by C. W. Rex as the attraction for the Buckroe Beach Casino, at Buckroe Beach, Va. The attraction will later in the Summer be transferred to Mr. Rex's theatre at Danville, another stock company replacing it at Buckroe.

Frank W. Mead, of Boston, has arranged for a Summer stock company at the Bijou Theatre, Fall River, Mass., and has secured Isabelle Fletcher as leading woman. Frank A. Harrison will be the local representative of the firm.

Louise Randolph has been engaged for the role of Mrs. Woodbridge in the production of Lovers' Lane at the Columbia, Brooklyn, this week.

Robert Elliott, formerly of the Columbia Theatre Stock of Brooklyn, will start a school of acting on May 15 for Brooklyn young people who are desirous of learning how to tread the boards. Next season Mr. Elliott and Stephen Grattan will play stock star engagements under the management of David A. Weis.

Owen Davis' new play, Her One False Step, will be played by the stock at the Baker Theatre, Rochester, next week, instead of this week, owing to the building of the production. The play is in four acts and ten scenes.

William C. Holden, leading man and stage director of the Lyceum Theatre Stock company, of Brooklyn, N. Y., was called to his home in Rochester, N. Y., last week by the serious illness of his father. During his absence his part was taken by Henry P. Keen, a regular member of the company.

At the close of the season the American Theatre will be given over to Jacob Adler and his American company in a revival of The Merchant of Venice. The theatre will, however, be given over to the usual stock organization next Fall and will not change its policy, as has been stated in some of the daily papers.

Jane Kennark on May 2 closed a very successful twelve weeks' engagement with the Boyle Stock company, Nashville, Tenn. Miss Kennark is resting for two weeks, then she will go to Denver, opening as a stock star, first appearing in More Than Queen. The last four weeks of her engagement there she will be starred jointly with Aubrey Boucicault, the engagement being at Elitch's Gardens.

Charles H Booth has joined the Utica, N. Y., stock company for the Summer.

ENGAGEMENTS.

Robert Conness, for the title-role in Robert Emmet.

Edward Locke, for When Lady Penny Comes to Town.

J. P. Lester, for next season for Under Southern Skies.

Harry Cowley, who closed with A Convict's Daughter on April 25, has been engaged by Sullivan, Harris and Woods for The Fatal Wedding.

PERSONAL

HALL.—W. T. ("Bill") Hall, the very popular correspondent of THE MIRROR at Chicago for years, and a man perhaps more widely and happily known among the profession than any other not associated directly with the theatre, was compelled to leave Chicago last week on account of illness, his physician ordering him westward to a more salubrious climate. Mr. Hall thus was forced to leave his duties as a Justice of the Peace and his work for THE MIRROR at very short notice. His legion of friends will await anxiously for good news of Mr. Hall, who undoubtedly will communicate to them in good time through this journal.

LIND.—Homer Lind resigned his position as leading baritone of the When Johnny Comes Marching Home Company last week and has returned to New York. He will soon sail for England, to present in London an operetta by Harry Rowe Shelley. It is probable that the operetta will be heard in New York next season.

HARVEY.—Martin Harvey will open at the Royalty Theatre, in London, on May 9, with The Exile, by Lloyd Osbourne and Austin Strong. Mr. Harvey secured this play during his recent visit to this country. It deals with the last phase of Napoleon's life at St. Helena. The cast will include Brandon Thomas, Herbert Sleath, William Haviland, Henry Vibart, Mary Rorke, May Harvey and Daisy Thimm. Mr. Harvey, of course, plays Napoleon. The drama, which is to be the feature of his American tour next season under Messrs. Fiske and Hackett's direction, will be produced in England in September.

BERNHARDT.—Before beginning her London engagement, Sarah Bernhardt will make a tour of Germany.

COQUELIN.—It is reported that M. Coquelin, *aîné*, has inherited 300,000 francs from Madame Renaud, an admirer of whose existence he was absolutely ignorant. M. Coquelin, it is added, will bestow the money upon a worthy charity.

ELLIOTT.—Maxine Elliott, it is said, has accepted an invitation to be the guest of the Emperor and Empress of Germany on a Summer yachting cruise in the Baltic. Miss Elliott will retire from the N. C. Goodwin Company on May 9 and, after spending a fortnight at her home in New York, will sail for Europe.

DE RESZKE.—Jean de Reszke, in answering a query from Mr. Conried, it is said, replied with a demand for twenty performances at $4,000 a performance.

SITGREAVES.—Beverly Sitgreaves has been engaged by Charles B. Dillingham as leading woman for Julia Marlowe in Henry V. Esmond's new play, Fools of Fortune, which he will next season produce. Frank Worthing will continue as Miss Marlowe's leading man.

DUSE.—It is announced that Eleonora Duse will next season again be seen in America, appearing not only in d'Annunzio's dramas but also in A Doll's House, Hedda Gabler; in Donnay's L'Autre Danger, and also in Maeterlinck's Monna Vanna.

PATTI.—Adelina Patti, at the close of a recent charity concert in Rome, at which she sang, was presented by the Queen of Italy with an engraved souvenir of a beautiful and costly design. Robert Grau, who will manage the famous singer's American tour, has asked her to appear at seventy concerts instead of sixty, thus accommodating many cities which could not possibly hear her if the present arrangement shall be adhered to.

MORTON.—Dorothy Morton, it is announced, will give up musical comedy and hereafter devote herself exclusively to concert work.

HIRSCHFELD.—Max Hirschfeld has been engaged as musical director for the new Mitchell and Hamlin production, The Babes in Toyland, which will open on June 15 at the Grand Opera House, Chicago. Mr. Hirschfeld was engaged at the request of Victor Herbert, who is writing the music for the piece.

IRVING.—Sir Henry Irving was never accorded a more enthusiastic reception than on Thursday evening, when he made his first appearance in Dante, the drama by Victorien Sardou and Emile Moreau, which he produced at the Drury Lane Theatre, London.

CONQUEST.—Ida Conquest, who will next season be leading woman for William Gillette, sailed on Saturday for Europe, where she will spend the Summer.

GRAU.—The members of the Maurice Grau Opera Company on the afternoon of April 27 presented the impresario with a massive silver loving cup.

AT THE THEATRES

To be reviewed in The Mirror *next week:*
Skipper and Company.....Garrick.

Fourteenth Street—Running for Office.

Musical comedy in three acts. Book, lyrics and music by George M. Cohan. Produced April 27.

Andrew Riley	James H. Manning
Sam Gayland	William Keough
Peter Pierbem	Peter F. Randall
Herman Helberger	Jo Smith Marks
Franklyn Plumber	M. J. Sullivan
Dan Timmons	Hugh Mack
Bolivar Bixby	Joseph Leslie
Captain Hicks	William Forrest
Quick Hall	Charles Bachman
Jim Flin	Maurice Robinson
Alf Bach	Fred Williams
William Reid	Walter Stockwell
John Tiger	Jerry J. Cohan
Augustus Wright	George M. Cohan
Mrs. John Tiger	Helen F. Cohan
Madeline Tiger	Josephine Cohan
Gertie Gayland	Ethel Levey
Susie Sprightling	Gertrude Rutledge
Mary	Florence Little

That the popularity of the Four Cohans is unusual was amply proven on Monday evening of last week, when a bumper audience filled the Fourteenth Street Theatre and made the family of fun-makers feel that they were as welcome as the flowers of May. The occasion was the first presentation in New York of a new musical farce from the fertile brain of George M. Cohan. It is a well established fact that young Mr. Cohan is a genius in his way, and it was therefore a foregone conclusion that the entertainment would be bright, brisk, breezy and exhilarating. Those who went to the theatre expecting to enjoy the performance were not disappointed, and Running for Office may be set down at once as one of the hits of the season.

The new comedy, like The Governor's Son, is simply an elaboration of one of Mr. Cohan's successful vaudeville sketches. The second act is played almost exactly as it was in vaudeville, but as it was always an admirable bit of comedy work, very few changes were necessary.

The story deals with John Tiger, of Tigerville, who has married a widow, he being a widower. He has a daughter and she has a son, but both have concealed the interesting state of affairs from each other, as the children are away at school. To make matters more interesting, the young people have met and become engaged, without knowing that their respective parents have married. The youngsters turn up, of course, and the complications that result form the basis of a series of side-splitting incidents, ingeniously contrived and carried out in an interestingly funny fashion. One situation follows another with such unending rapidity that the spectators have scarcely time to draw their breath between laughs. There are a number of minor characters who have nothing to do with the plot, but they serve admirably to dress the stage and add to the general gayety.

Of the playing it need only be said that it was "ginger" from first to finish. George M. Cohan, as usual, carried off the honors. He is a comedian of original methods and scores his points with an air of ease that is delightful. There is no straining after effect and none of the usual hall-marks of the average comedian are apparent in his work. His eccentric dancing was a great feature, and his new song, "If I Were Only Mr. Morgan," was encored until an apparently generous provision of verses gave out. This is one of the catchiest and most cleverly constructed topical songs Mr. Cohan has ever written, and his singing of it was inimitable. Dainty, charming Josephine Cohan made her reappearance after her long illness, and received the warmest kind of a welcome. She looked as pretty as ever and her dancing has lost none of the grace that distinguished it in the past. Her costumes were a feature. Jerry J. Cohan was dignified and played the part of a Prohibitionist who doesn't prohibit himself from taking an occasional drink with great success. Mrs. Helen Cohan looked charmingly youthful in her very tasteful gowns and played with charm. James H. Manning, one of the few Irish comedians who know how to use a genuine brogue properly, gave a decidedly good character sketch of the Mayor of Tigerville, who is running for re-election. Jo Smith Marks, as an intelligent "Heiney," was amusing. His dialect was excellent and well sustained, and he is quite a factor in the fun-making. The village constable of Peter F. Randall was another good bit, and he scored a decided hit. Ethel Levey was prominent as a precocious "kid" and sang songs that were applauded. She has improved much in her dancing, owing, no doubt, to the coaching of her husband, who is none other than the author of the piece. Miss Levey wore some startling dresses, one made entirely of red being especially notable. Gertrude Rutledge looked stunning and did what she had to do very well. M. J. Sullivan gave a very amusing portrayal of a one-night stand manager. William Keough was much in evidence as a hotel proprietor. Hugh Mack, Joseph Leslie, William Forrest, Charles Bachman, Maurice Robinson, Fred Williams, Walter Stockwell, Florence Little, and a large and good-looking chorus all helped materially to make Running for Office a genuine success.

At the end of the second act a great number of floral pieces were passed over the footlights. Nothing approaching this floral display has been seen in New York since some of the memorable opening nights at Weber and Fields', and there were enough blossoms to stock a conservatory.

Manager Fred Niblo, who by the way is the husband of Josephine Cohan, stood at the door welcoming the throng. In one of the lower boxes sat the bouncing baby of which George M. Cohan is the proud father, and the youngster crowed with glee as it watched the antics of its parents and grandparents on the stage. Taken all in all, it was a great family affair.

As the representatives of the press arrived each man was handed a slip of paper containing the following:

"After an absence of several months Miss Josephine Cohan returned to the stage to-night as the leading woman of the Four Cohans company. She plays the leading female part in the piece. No other member of the company has the right to say that she is the leading lady of the organization."

Wallack's—Hamlet.

On Tuesday and Friday afternoons of last week Edmund Russell, the reader and lecturer, gave special matinee performances of Hamlet in Wallack's Theatre. Upon the first occasion the audience was one of the most remarkable that has gathered in any New York playhouse this season. In the boxes sat white turbaned Hindoos, lady novelists and dilettante painters and poets. In the orchestra were artists of every description, players, and the full company of hard-working critics. Fashionable faddists, too, were there in such numbers that almost every seat in the house was occupied.

Mr. Russell's reason for coming forward as an interpreter of Hamlet is hard to understand—unless he was possessed of an unconquerable desire simply to prove to himself and his friends that he could play Hamlet if he tried. On the other hand, his own curiosity in that direction had been satisfied, since he appeared in the role a dozen times or more in India, and won considerable renown there by his impersonation. But be his reasons what they may, the fact remains that he made the daring venture; and although he did not by any means win an artistic victory, it cannot be said that he was put to wholly inglorious and humiliating defeat. The presentation as a whole was smooth and orderly, the supporting company was fairly competent, the mounting was effective, and at no time was the noble work sinned against by impertinent alterations or bizarre effects.

In his portrayal of Hamlet Mr. Russell exhibited sincerity and reverence for the task that he had undertaken. But in almost every particular he proved himself unsuited to the role. Physically, he was not the Hamlet of the average person's imagination. His voice was thin and unmusical. In the quieter speeches one could scarcely catch the words, and at such times as his delivery should have been powerful his voice was merely disagreeable. Aside from two or three bits of original business—which were reasonable and appropriate—his impersonation was quite conventional. He offered no new interpretation of the character, nor did he put forward any argument in the question of Hamlet's mental condition. He presented simply a man of weak personality striving, for duty's sake, to be strong.

The supporting company, except in the case of two or three players, was neither above nor far below the standard of an ordinary stock company. The Laertes of Guy Bates Post was manly and authoritative, Frank McIntyre gave a fair impersonation of Horatio, William Hamilton's performance as the King was commendable, and Edward Brigham, as the Ghost, displayed a splendid sonorous voice. Edwin Varrey's Polonius has long been known to and much admired by local playgoers. His impersonation of the character is, indeed, the best that is to be seen on the American stage to-day. He appeared without a beard in the Russell presentation, and he played in a broader fashion than is his habit, but except for these slight differences his portrayal was quite what we are accustomed to from him.

Jane Schenck as Ophelia was, like Mr. Russell, earnest in her effort and deficient in voice. Louise Morowin gave a creditable performance as the Queen. The other roles were, for the most part, decently played.

Murray Hill—Othello.

Creston Clarke is the visiting star at the Murray Hill Theatre this week, and, supported by the Henry V. Donnelly Stock company, he appears as Iago in Othello. During his several earlier visits at the Murray Hill Mr. Clarke won the high esteem of the regular patrons of that playhouse, and in consequence the audience that greeted him yesterday afternoon was large and was predisposed in his favor.

The revival of the splendid tragedy was made in an excellent fashion, care and thought being evidenced in every detail of stage management and mounting. Some of the players fell short to a degree, and the sets, though all in good taste, were not, of course, up to the present standard of gorgeousness. But as a dignified, careful presentation of the play the revival by Mr. Clarke and the Murray Hill players deserves few words of censure and many of commendation.

Mr. Clarke's Iago is in many respects the best characterization that he has shown recently in New York. His voice, which seemed a trifle harsh at times in his portrayal of Hamlet, is admirably suited to Iago. In bearing and manner the actor was true to the part—and very human. He made Iago keen, crafty, conscienceless; but he did not make him Mephistophelian, as many players are too apt to do.

The Othello of Edwin Holt was rather a disappointment. While in appearance he realised the character, he did not bring to it the needful touch of picturesqueness, dignity and barbaric strength. His delivery—usually excellent—was commonplace and more in the style of the pulpit orator than the tragedian.

Robert McWade, Jr., gave an exceptionally good portrayal of Brabantio. He was, it is true, conventional in his methods, but in every particular his impersonation was scholarly. George Henry Trader was a capital Roderigo, being humorous and yet never untrue to his character or to the atmosphere of the play. The other male roles were for the most part acceptably played.

Laura Hope Crews, whose versatility seems boundless, was a gentle, girlish and appealing Desdemona. She read her lines with intelligence and sincerity and her acting was ever graceful and charming. Nina Morris played Amelia in very creditable fashion indeed.

Next week, She Stoops to Conquer.

Third Avenue—Mickey Finn.

Farce-Comedy in three acts by Bernard Kling and J. H. Perry. Produced May 4.

Roger Sweeney	J. H. Perry
Michael Finn	J. B. Leonard
Paul Fairweather	Lew Watson
Gloomy Gus	Vic Stone
John Unit	Joe Kelly
Mike Moss	Tom Downey
Deputy Sheriff	C. F. Edwards
Daisy Donot	Lillian Perry
Dora Sweeney	Edna Tilton
Mrs. Finn	Rose Kelly
Bedella Finn	Helen Gilbert
Gladys Lee	Madaline Dorsch
Carrie Fuller	Georgia De Graff
Clara Williams	Dolores De Graff
Carrie Wood	Clara Mann
Carrie Seen	Nell De Vore
Cora Lee	Judith Le Moyne
Carrie Lee	Grace Leslie
Minnie Spry	Christine Le Lanz
Nellie Havekins	Bob Sheldon
Mickey Finn	Eddie Russell

Mickey Finn made his appearance for the first time in this city yesterday afternoon at the Third Avenue Theatre before a good sized audience. The farce appealed to a typical Third Avenue audience. Eddie Russell, who is featured in the title-role, made an immense hit. J. B. Leonard as Michael Finn, Lew Watson as Paul Fairweather, Vic Stone as Gloomy Gus, Joe Kelly as John Unit, and Tom Downey as Mike Moss all won favor. The singing and dancing of Lillian Perry as Daisy Donot and others was loudly encored, and the rest of the cast was pleasing. Next week, Marked for Life.

American—Barbara Freitchie.

For the second time this season Barbara Freitchie was presented by the stock company at the American Theatre last week, and large audiences attended. The cast was about the same as when the play was presented before, and was as follows: Maurice Freeman as Captain Trumbull, Jessaline Rodgers as Barbara, Frank E. Jamieson as Mr. Freitchie, Robert Cummings as Jack Negley, Thomas H. Ince as Arthur Freitchie, John Ravold as Fred. Gelwix, Thomas Reynolds as Dr. Boyd, John Hewitt as Edgar Strong, Fred. Ryley as Tim Green, Frances Innes as Sally Negley, Laura Almosnino as Sue Royce, Marie Taylor as Mrs. Hunter, Julia Blanc as Mammy Lu, William Welch as Stonewall Jackson, Arthur Grau as the Boy, Thomas Taylor as the First Man, and Herbert Rodu as the Second Man. The play was put on with care as to details, and the company deserved the applause bestowed upon it. This week, Resurrection.

New Star—Tracy, The Outlaw.

Percy Williams' production of Tracy, the Outlaw, was a popular offering at the New Star last week. The lovers of lurid melodrama were present in great numbers and welcomed the piece with enthusiastic approval. Pierce Kingsley in the title-role gave an impersonation marked by virility and individuality. The Tony Walsh of George H. Summers scored a great hit because of his cynical humor. Harry T. Clarens as Dave Merrill made a glib and plausible villain. Lottie Tracy, the outlaw's wife, was well drawn by Pearl Seward, and the Sheriff Cuddy of John Brown was amusing. Nettie Traband as Molly, the buxom and kittenish sister of Tracy, acted with vivacious and sprightly ability. The other parts were well filled. This week, Happy Hooligan.

Savoy—The Vinegar Buyer.

Ezra Kendall was seen for the first time in Manhattan Borough last evening in Herbert Hall Winslow's comedy, The Vinegar Buyer. The performance was fully reviewed in The Mirror of February 14, after its presentation at the Amphion in Brooklyn. The only change in the cast was the replacing of Roy Fairchild by Frank Lander, in the part of William Henry Stripe. Mr. Kendall's witticisms were the feature of the performance, and he received a very cordial welcome. The cast included Charles Bowser, Edward Chapman, Walter Thomas, John D. Garrick, Harry Hanlon, Frank A. Bennett, Jr., Ida Darling, Lottie Alter, Marion Abbott, and Rose Norvig.

Fifty-eighth Street—Only a Shop Girl.

Only a Shop Girl, with Lottie Williams in the leading role, was greeted by large audiences at Proctor's Fifty-eighth Street Theatre last week. Miss Williams made a hit with her clever characterization of a street gamin. Adele Lamberson as the shop girl, William Walcott as Arthur Thornton, Florence Rowland as Belle Golden, and Theodore Lytell as the "kid," also came in for a large share of applause. Miss Williams increased her popularity on the East Side by holding informal receptions on the stage after the matinees.

At Other Playhouses.

Manhattan.—The Earl of Pawtucket, with Lawrence D'Orsay and Elizabeth Tyree, passed its one hundredth performance with undiminished success. Its popularity is phenomenal.

Victoria.—David Warfield again appears in New York in his notable success, The Auctioneer.

Daly's.—Cecil Spooner begins an engagement here in My Lady Peggy Goes to Town.

Bijou.—Marie Cahill still maintains her success in Nancy Brown.

Wallack's.—The Sultan of Sulu nears its fifth month and is still a favorite.

Majestic.—The Wizard of Oz is completing its fourth very successful month.

Belasco.—Blanche Bates in The Darling of the Gods is in the twenty-fourth week. An extra matinee will be given on May 7.

Broadway.—The Prince of Pilsen still pleases.

Criterion.—Charles Hawtrey is seen in A Message from Mars.

Garden.—Everyman continues.

West End.—Isabel Irving is seen in Hackett's production of The Crisis. Note of the performance will be made in The Mirror next week.

Harlem Opera House.—Joseph Jefferson appears for two weeks.

Metropolis.—The Old Homestead is the attraction.

Herald Square.—Grace George is seen in Pretty Peggy.

Academy of Music.—The Suburban begins the last week of its engagement.

Princess.—Charles Evans and Charles Hopper are seen in There and Back and Aubrey Boucicault in The Man Who Stole the Castle.

FOR A MAMMOTH PEOPLE'S INSTITUTE.

At the closing meeting on Saturday night in Cooper Union of the People's Institute, Charles Sprague Smith, the managing director, gave voice to the project of establishing in New York a People's Institute which shall have a greater seating capacity than Madison Square Garden. The proposed building should be devoted to general meetings of the public, and should also have a stage and a huge organ, he said, thereby fitting it for dramatic or musical performances. It is probable that the proposition will next Sunday be formally launched at a mass meeting at the Cooper Union.

DU BARRY IN BERLIN.

Belasco's Du Barry had its German premiere on Friday evening at the Theatre des Westen's, Berlin. Helene Odilon, who recently closed a successful engagement in Vienna, appeared in the title-role. Charlemagne Tower, the United States Ambassador to Germany, occupied a box at the performance, which was witnessed by many other Americans. Mr. Belasco has retained the European rights to the play for all countries save Austria and Germany, for it is his intention to present Mrs. Carter in the piece in London and Paris at the close of next season.

PROFESSIONAL WOMEN'S LEAGUE.

Madame Lotta Harkness presided at the literary meeting of the Professional Woman's League yesterday afternoon and introduced Mary Elizabeth Lease, the well-known woman politician, who delivered an address on "The Potentiality of Thought." Two violin solos were rendered by Charles Konodski-Davis with fine feeling and good technique. Lotta Harkness sang "A Lesson with a Fan" and recited "The Bells" with piano accompaniment. Next Monday is election day and the strife is waxing warm and interesting.

IRVING'S THEATRE UNSOLD.

The Lyceum Theatre, London, owned by a syndicate which succeeded Sir Henry Irving in control, was on April 23 offered for sale. The bids reached only $1,220,000, and as $1,300,000 was the reserved price on the property no sale was effected. It is a curious coincidence that the home of Shakespearian plays was offered for sale upon the anniversary of their creator's birthday.

CURRENT AMUSEMENTS

Week Ending May 9.

ACADEMY OF MUSIC—The Suburban—9th week—49 to 56 times.
AMERICAN—Resurrection.
BELASCO—Blanche Bates in The Darling of the Gods—24 week—128 to 135 times.
BIJOU—Marie Cahill in Nancy Brown—12th week—79 to 85 times.
BROADWAY—The Prince of Pilsen—8th week—48 to 63 times.
CARNEGIE HALL—Musical entertainments.
CASINO—Closed.
CIRCLE—Vaudeville.
CRITERION—Charles Hawtrey in A Message from Mars—6th week—41 to 48 times.
DALY'S—Cecil Spooner in My Lady Peggy Goes to Town—1st week—1 to 8 times.
DEWEY—Cracker Jacks Burlesquers.
EDEN MUSEE—De Kolta and Figures in Wax.
EMPIRE—Closed.
FOURTEENTH STREET—The Four Cohans in Running for Office—2d week—9 to 16 times.
GARDEN—Everyman—4th week—42 to 49 times.
GARRICK—Annie Russell in Miss and Mrs.—Skipper and Co., Wall St.—1st week—1 to 8 times.
GRAND OPERA HOUSE—King Dodo.
HARLEM OPERA HOUSE—Joseph Jefferson.
HERALD SQUARE—Grace George in Pretty Peggy—7th week—48 to 55 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—The Tyrolean Opera company.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Mr. Blue Beard—16th week—129 to 136 times.
LONDON—London Gaiety Girls.
MADISON SQUARE—A Fool and His Money—4th week—36 to 43 times.
MADISON SQUARE GARDEN—Closed.
MAJESTIC THEATRE—The Wizard of Oz—12th week—122 to 129 times.
MANHATTAN—The Earl of Pawtucket—7th week—45 plus 46 to 53 times.
MENDELSSOHN HALL—Musical entertainments.
METROPOLIS—The Old Homestead.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—Blue Bloods Burlesquers.
MINER'S EIGHTH AVENUE—Rice and Barton's Burlesquers.
MRS. OSBORN'S PLAYHOUSE—Closed.
MURRAY HILL—Othello.
NEW STAR—Happy Hooligan.
NEW YORK—Closed.
OLYMPIC—Bowery Burlesquers.
PASTOR'S—Vaudeville.
PEOPLE'S—The Hebrew Drama.
PRINCESS—There and Back, and The Man Who Stole the Castle—2d week—17 to 25 times.
PROCTOR'S FIFTH AVENUE—The Man from Mexico.
PROCTOR'S FIFTY-EIGHTH STREET—The Fatal Wedding.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Mixed Pickles.
ST. NICHOLAS RINK—Closed.
SAVOY—Ezra Kendal in The Vinegar Buyer—1st week—1 to 8 times.
THALIA—The Hebrew Drama.
THIRD AVENUE—Mickey Finn.
WALLACK'S—The Sultan of Sulu—19th week—147 to 154 times.
WEBER AND FIELDS'—Closed.
WEST END—Isabel Irving in The Crisis.
WINDSOR—The Bohemian Burlesquers.
VICTORIA—David Warfield in The Auctioneer—1st week—4 to 7 times.

GOSSIP OF THE TOWN.

John Perdon Rogers, whose picture appears above, is one of Reginald de Koven's advanced pupils at the American School of Opera. Mr. Rogers will make his first public appearance as Pooh Bah in The Mikado, which the pupils of the school will present at Mrs. Osborn's Playhouse on May 7. He has everything in his favor, temperament, robust health, talent, and a bass voice of more than usual excellence. Mr. Rogers has been a pupil of Mr. De Koven for three years, and has a flattering contract from the latter for next season.

Grace Addison has sold her residence at Cairo, Ill., and has gone to Southern California, where she intends to purchase a homestead.

The Jefferson Brothers, who are planning a revival of The Shadows of a Great City, have offered Annie Ward Tiffany her original role of Biddy Ronan.

E. W. Dunn, who until last week was in advance of the late Stuart Robson, has accepted the position of advance agent with Jacob Adler.

Percy F. Leach will be a member of the company which will support Bertha Galland during her Washington engagement. Mr. Leach will play character roles and will also stage the incidental dances.

Henri Burton, musical director of The Denver Express company, is ill with scarlet fever at the Municipal Hospital, Philadelphia.

Frederick Ramelton has replaced Carlton Macy in The Starbucks.

Max Freeman has been engaged to assist in making the production of Smith and Kerker's The Gibson Girl, which Blanche Ring and her company are now rehearsing for production at the Knickerbocker.

George K. Fortescue closed his season with the San Toy company last Saturday and will open on May 25 in San Francisco at the California Theatre for a ten weeks' engagement, during which time he will appear in The Runaway Girl, The Circus Girl, The Gaiety Girl, and San Toy, playing his original part in the latter production.

Frederick Warde visited Cornell University on Thursday last and lectured to the faculty and students on Shakespeare and the drama. Mr. Warde was visited by President Schurman, who congratulated him upon his address.

Liebler and Company have secured the Knickerbocker Theatre for the week of May 25 for their all-star production of Romeo and Juliet. New York and Chicago are the only cities in which the company will appear for more than two nights.

Samuel C. Hunsaker, of the A Little Outcast company, and Lizzie Yost Smith, of the A Hot Old Time company, were married at Wilmington, Del., on April 28.

Oscar O'Shea and Esther Evans, of the Tom Marks company, were married at Port Huron, Mich., on April 20.

A son was born to Mr. and Mrs. Theodore Johnston at Louisiana, Mo., on April 19.

Laura Burt on April 30 appeared with Sir Henry Irving at the Drury Lane Theatre, London, in his magnificent production of Dante. Miss Burt assumed the role of Helen of Swabia, a part which gave her excellent scope for tragic acting, which is her *forte*.

Corinne has closed with Fisher and Ryley's Florodora company, Western, and is visiting friends in New York for a few days before returning to Washington.

Geoffrey Stein has been engaged to support Bertha Galland in revivals of The School for Scandal, Romeo and Juliet, and Macbeth and will play the roles respectively of Sir Benjamin Backbite, Tybalt, and Banquo.

Elsie Barrett, who last January shot Bessie Palmer, the actress, while in their apartments in Chicago, was on April 29 found guilty of criminal negligence. She will probably receive but a minor sentence.

Ann Elizabeth Martin (Nan Randolph), one of the original Florodora girls, on Thursday obtained a divorce from her husband, Leon Gaines Martin. The decree was granted at San Francisco.

Following The Suburban at the Academy of Music, Frank Daniels will be seen in a revival of Miss Simplicity. The engagement, which will begin on May 11, will be for eight weeks.

One thousand members of the Mystic Shrine, clad in full regalia, witnessed Thursday evening's performance of The Prince of Pilsen at the Broadway Theatre.

Edwin H. Curtis has been engaged for the part of the Vicar of Robinswold in Cecil Spooner's My Lady Peggy Goes to Town.

Norman R. Field, leading juvenile of the Lillian Mortimer company, was married at Springfield, Ill., on April 20 to Leah M. Seiberling, a non-professional.

David Belasco has accepted an offer from J. C. Williamson, of Melbourne, Australia, by which the latter agrees to pay $10,000 for the Australian and Oriental rights of The Darling of the Gods. The sum paid includes the bare permission to produce.

E. J. Carpenter last week took the thirty-second degree in Masonry and also the Mystic Shrine. He will leave town in about three weeks for Chicago, where he will spend the Summer in arranging his attractions for next season as well as taking a much needed rest.

Millicent Evans left New York yesterday for her home in Minneapolis, where she will spend the Summer. Next season she will be featured in E. J. Carpenter's A Little Outcast company.

The Irving Place Theatre company presented Unter Vier Augen, by Ludwig Fulda, in the Educational Alliance auditorium on the East Side, last Tuesday night. The performance was given for the benefit of the Alliance and the receipts were large.

A. W. Ellis and Helen Castle were married at Detroit, Mich., on April 22.

LONDON.

Gawain Goes Shakespearing—Bickerings at the Birthplace—American Pilgrims.

(Special Correspondence of The Mirror.)

LONDON, April 24.

Inasmuch as I have ever found that American book and play samplers think and know a great deal more about the Bard of Avon than do the B. of A.'s fellow natives, I resolved once again (my custom always at this hallowed time) to travel a hundred miles or so to the old Bard's birthtown on behalf of my beloved MIRROR. As there was more on hand than the usual festival for the birthday, I made it my business to start my yearly pilgrimage a day or two earlier than usual.

I have already told you that some weeks ago quite a hubbub had set in at the birth-town, all on account of a Carnegie-offered free library which it was proposed should be put up a few yards from the very birthplace, forsooth! This vandalistic proposal at once aroused Stratford-on-Avon's Guardian Angel (meaning, of course, Marie Corelli), who now occupies a real lovely old manor house in the very heart of the hallowed townlet, a few doors from the ancient grammar school where the boy bard and juvenile stag-stealer learned his "little Latin and less Greek," and hard by Ye Olde Falcon Inn, where in his later years of moneyed ease his retired bardness was wont to go for his "morning draught," and where also he would toward evening let the cannikin clink.

Well, the Corelian counterblast to the Carnegiation of the hallowed Henley Street (I beg saying hallowed because it is a phrase beloved by Shakes—or Bakes—spearean pilgrims) was speedily followed by a very sensible epistle from Ellen Terry, who was born a few miles from Stratford, at Coventry, where as will be remembered Lady Godiva rode through the town in less clothing even than London society ladies wear at the play—yes, and still wear, despite the recent report in your nation that Queen Alexandra has caused English ladies to wear high-necked frocks.

The enchanting Ellen proposed, and commonsensibly so I say, that if the Carnegie contribution to the blessed birthplace were built at all it should be built close to the Memorial Theatre and Museum, which very modern-looking structures are placed on what poor Augustus Daly used to love to call "the grassy sward by Avon's marge," and close to the Ronald Gower statue, which is described by many an irreverent native as "a jam pot ornamented by Shakespeare."

For a time only a few letters passed in the local papers and in one or two London literary journals. But by the time I reached the beautiful birth-town I found the foul fiend Agitation in possession thereof and volcanic denunciation being hurled at the heads of all local free library favorers; especially by that Shakespearean protector, Marie, of whom more anon. One said one thing and one wrote another, most of the arguers agreeing on one point—namely, the cursing of Carnegie. I find, however, that this wholesale free library giver did not, in this matter, deserve this execration. Although he has shed free libraries on all and sundry, yet in this case he had, I found, only offered a library to Stratford after being asked for it by the then local Mayor.

As Monday dawned the Stratfordians were reported to be rising in their thousands, or hundreds, to protest against the demolition of certain old cottages a few yards from the birthplace, where indeed one cottage has already been annihilated. By Tuesday morning, when I arrived, the demolition had, I learned, been postponed until the festival was over. This was, of course, arranged in order not to interfere with business; for the natives of Shakespeare-Town having no industries but a brewery are, I may tell you, ever pretty keen to make what they can out of the memory of him by whom they in a literal sense, "live and move and have their being." I found these natives divided into factions concerning the proposed Carnegination, some siding with La Corelli, the others siding with the Corporation, who seem to be Carnegarians to a man.

The brilliant but ebullient Marie, who has characteristically described those who are not of her inclining as "Body-snatchers" and "Microbe men," and so forth, had prepared for the birthweek a large shilling volume which she had metaphorically entitled "The Avon Star," and had modestly described it as "A literary Manual for the Stratford-on-Avon Festival for 1903."

In this portentous publication La Corelli not only posed more or less successfully as a guide, philosopher and (to those whom she thinks deserve it) friend, but, apart from the Carnegie business, thanked God for the Stratford-on-Avon Corporation! And why do you think did the grateful Marie thus trumpet forth her thanksgiving? Why, to be sure, for those Corporators refusing to allow electric light in the birth-village.

She next described all the new things built in Stratford as in the worst possible taste, meaning, of course, that *she* didn't like them. She also found means to make things hum for sixpenny fiction and for Ben Jonson and especially Bacon.

Among other things Marie Corelli has also contributed to her literary manual advice as to where to buy mementoes in Stratford; where to put up and why; a parody on Othello's address to the Senate (also attacking Carnegians), and graciously pointing out that there are as many cliques in Stratford as there are in the English army and that is saying a good deal. There is, quoth Marie, the County Clique, the Church Clique, the Trustees of the Birthplace Clique, the Memorial Theatre Clique (with which is conjoined the Brewery Clique), the Grammar and Trinity College Clique, and ever so many more. I could, an' I would, add "the Corelli Clique," but I refrain lest the veritorious Marie might not like it.

By the dawn of the birthday, which was on Thursday, the Rev. H. Bloom, M.A., who had already in the local press denounced Miss Corelli's description of the Carnegians as "body snatchers," published a counterblast of his own entitled "The Errors in the *Avon Star*."

The Rev. Bloom went in for no half measures, but proceeded to show that Stratford's very own Marie was wrong in everything she said in every article in the *Avon Star*, and in all her epistles to the press. For my part I think, and I have looked carefully into the matter while there and interviewed many a promising native, I think that the Rev. Bloom, like the author of "The Sorrows of Satan," resembled the mimic queen in Hamlet in that they both protected too much.

There is a certain substratum of truth in what La Corelli says as to the free library not being required in Stratford, for there are already two fine libraries there. Besides which she is not too wide of the mark when she asserts that the natives of Stratford would rather read "The Latest Sporting News" than the works of Avon's Bard.

For one thing, however, the Rev. Bloom deserves credit, and that is for the way in which he has denounced the excitable Marie for her silly remarks on American trippers. These travelers and pilgrims are, as this Master of Arts truly points out, not only a large source of income to the town, but are also among the most earnest and distinguished of visitors. He also girds smartly at La Corelli for her sneer at your universally beloved Ambassador Choate just because he sent to say that he regretted he was unable to attend the celebration luncheon which was held on the birthday at the birthplace, with Beerbohm Tree as the chief guest.

Herr Tree made an excellent speech and so did the fair and fervent Marie herself, who simmering down *pro tem.*, made a speech which was an excellent sample of her undoubtedly splendid gifts—gifts marred, or shall I say temporarily beclouded, by her frequent exuberance and ebullience. But exuberance and ebullience notwithstanding, Marie Corelli is always bright and brilliant, and we all love her!

But to give some account of the birth-week's celebration plays. These were again provided by F. R. Benson and company and started on Monday with Hamlet, in which Benson was as of yore effective if somewhat slow.

On Tuesday he put up the first of his novelties for the festival—namely, "Rare" Ben Jonson's Every Man on His Humor. Although many drama-students I wot of bow down and worship this play, I cannot choose but regard it myself as a plotless and somewhat muddled work. Apart from some undoubtedly quaint and poetic lines, it is chiefly valuable as a record of the customs and slang of the "gulls" or "dudes" of the period. It is in no sense, or at least in a very little degree, a work of human nature, such as you find in the work of Sweet Will ("Wild Will," as Marie mostly calls him), who, it is said, used his influence to get his friend Ben's play produced.

I fancy that Miss Corelli must be somewhat of my opinion regarding Every Man in His Humor, for she blamed Benson (in the aforesaid *Avon Star*) for selecting that as well as for choosing for his other novelty the Paolo and Francesca of our brilliant young bard, Stephen Phillips, whose sweet sister, born on the other bard's birthday in that bard's birthplace, was on this last bardic birthday married to a very nice and, of course very lucky man.

Benson scored heavily as the bullying Bobadil in Rare Ben's play, and he was for the most part well supported.

At the birthnight the Bensonians gave an admirable performance of The Winter's Tale, and with that I leave them.

There were sundry smaller Shakespeare celebrations in and around Stratford and in London. At one of these that welcome returner, Martin Harvey, took the chair in place of John Hare, who was, I regret to say, too ill to come.

To-night we are to see the new Owen Hall-Sidney Jones' musical play, The Medal and the Maid, at the Lyric. Next Monday we have three new pieces at the National Sporting Club, after we have been to-morrow to see the Stage Society's new Sabbath play's production, The Good Hope, adapted from the Dutch.

On Thursday Sir Henry Irving gives us Dante, and next Saturday the Avenue reopens with George P. Bancroft's new play, The Little Countess. What with these and with four new suburban productions, you will gather that we have a busy week before us.

GAWAIN.

THE NATIONAL THEATRE PROJECT.

The committee of the National Art Theatre met last Sunday evening at College Hall, Nos. 128 and 130 East Fifty-eighth Street, to consider measures for forming a permanent organization to be known as the National Art Theatre Society of New York, which has for its purpose the establishing in this city of an ideal theatre conducted on the lines laid down in the plan prepared by the American Dramatists Club committee, and already published.

J. I. C. Clarke, the chairman, briefly explained that the meeting was called as a result of the resolution adopted at the recent dinner of the American Dramatists Club at Delmonico's, when the eighty persons present pledged themselves to join the society and work for the propaganda of the idea. Measures for incorporation will be taken later and officers nominated. Everybody present was invited to join the society at once and induce friends to join. The dues are nominal, being $2 a year. This entitles the member to a copy of each of the publications of the society, and each member's name will be printed in an elaborate Blue Book or manual shortly to be issued by the society, which will set forth the argument of the idea and review what has been accomplished in other countries where the dramatic art is fostered by endowment.

About seventy-five persons were present at the meeting, among them being Sarah Truax, Robert T. Haines, Howard Kyle, Mattie Sheridan, Horace R. Fry, Michael Morton, Herman Conheim, William Wallace Whitelock, Mrs. Sydney Rosenfeld, Mrs. J. I. C. Clarke, Miss Mora Kelly, David Henderson, Colonel Milliken, Arthur Hornblow, Frederic Colburn Clarke, Charles Barnard, Harry P. Mawson, Sam Franko, Miss Franko, Mrs. Maurice Wilkinson, Miss Mitchell, Alexander Lambert, Sydney Rosenfeld, Mrs. Arthur Hornblow, W. J. Clarke, and Evelyn Sherwood. Everybody present was enrolled as members of the society. The next public meeting of the society will probably take the form of a large public conference at Sherry's, when important speakers will make addresses and officers will be elected.

MUSIC NOTES.

The annual Messiah concert at Bethany College, Lindsborg, Kan., has had the largest attendance in its history. Ling Auditorium, where the concerts were held April 6-11, has a seating capacity of 3,000 and a number of times it was taxed to its utmost. Excursion trains were run from all points within one hundred miles, they being so arranged that the attendance has been regular, thus avoiding overcrowding. The chorus consisted of 530 voices. Two solos were on the programme at each rendition, an afternoon and evening concert being given each day.

Walter Damrosch has been invited to lead symphony concerts in Paris, St. Petersburg, Berlin, and Warsaw during the Spring of 1904. He expects to go to Europe in February and will conduct Wagnerian concerts in several cities of Germany.

Madame Schumann-Heink will in May undertake a concert tour through the Middle West.

The final appearance of the Maurice Grau Opera company occurred on the evening of April 27, at the Metropolitan Opera House before a large audience of fashionable folk. The programme comprised six acts from as many operas, and all the prominent stars, with the exception of Nordica, who was ill, appeared.

Hofatio W. Parker, until recently professor of music of Yale University, has accepted the position of organist and choirmaster of the Fifth Avenue Collegiate Church as the successor of Herman Hans Westler.

Mendelssohn's "Elijah" was sung at Carnegie Hall last Tuesday night under the direction of Tadl Esen Morgan. The soloists were Mrs. Zimmerman, Alice Sovereign, Evan Williams, and Gwylim Miles.

Ossip Gabrilowitsch gave his farewell piano recital in Mendelssohn Hall Wednesday afternoon. Mr. Gabrilowitsch played a classic programme with his usual precision and artistic finish.

Louis Schmidt, one of the first violins in the Philharmonic Society, was heard in recital at the Gerrit Smith Studio Wednesday evening. Marguerite Hall, Beatrice Bowman, and Gaia Aarup Green assisted.

Madame Bloomfield Zeisler, a favorite concert pianist, attracted a large audience to Mendelssohn Hall Thursday afternoon. A difficult programme was delightfully executed.

The arrangements for the Bach Festival at Bethlehem, Pa., have been completed. The Philadelphia Orchestra and an attractive list of soloists have been secured.

The season of Summer opera at Terrace Garden will open May 30.

Amy Grant, elocutionist, and Bruno Huhn, pianist, gave a rather unique entertainment in Mrs. Osborn's Playhouse on the afternoon of April 28. Mrs. Grant read three selections, "The Witch's Song," a poem by Ernst Von Wildenbruch with music by Max Shillings; "Bergliot," by Björnsterne Björnson with music by Grieg, and Tennyson's "Enoch Arden," the music of which was by Richard Strauss.

A May musicale was given in the drawing-rooms of the Hotel Martha Washington Friday afternoon by Lillie D'Angelo Berg, the affair being a benefit for Mignonette Marble, a girl of seventeen years of age, for whom has been started a fund with which to defray the expenses of her musical education. The earnest appeal that had been made brought a host of women. During the afternoon Miss Berg presented Miss Marble, whose modest, pleasing manner won all hearts. Genevieve Bisbee played several piano numbers with true art. Jennie Flower Cross and George B. Sears, pupils of Miss Berg, sang. May Isabel Fisk read two original monologues that greatly amused her auditors. The songs sung by Lillie D'Angelo Berg were received with much enthusiasm. Elise Reimer was the accompanist.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The regular monthly reception of the New York Chapter was held on Thursday, April 30, at the Church of the Resurrection, Seventy-fourth Street and Park Avenue (formerly Church of the Holy Sepulchre), from 2.30 to 5.30 P.M. It was the largest reception in point of attendance yet given, and being held for the first time in the birthplace of the Alliance, this was most appropriate. The Rev. Walter E. Bentley, rector and General Secretary, presided and gave the address of welcome, and Madame Von Klenner had charge of the programme, which was very excellent. The first number was a piano solo entitled "Cascoda," by Bendel, played charmingly by Arminta Pett. This was followed by a recitation entitled "Behind the Scenes," given by Mrs. Alice G. Dale. An excellent and original monologue entitled "Friday Afternoon" was given by Mrs. Amelia Weed Holbrook, after which Clara Franklin Plyer sang "Allah," by Chadwick, and "I Cannot Help Loving Thee," by Clayton Johns. These were greatly enjoyed, as were also two recitations by Fannie Bernard Leighton, the first being "Robert of Lincoln," by Bryant, and the second entitled "The Boy." Mabel Clarke sang two numbers very sweetly—"Burst, Ye Apple Buds," by S. A. Emery, and "May Day," by Walther, after which Mr. Bentley introduced the chairman of the Law Committee, Rev. F. J. Clay Moran, who gave a review of Secretary Reynolds' proposed bill to legalise Sunday performances, urging upon all present to aid the committee in their efforts against the proposed measure. Refreshments were served under the direction of Rosa Rand, and one of the most enjoyable receptions ever held by the Alliance came to an end. The Parish Hall was very tastefully decorated by Mrs. Eugenie Butler, whose husband, the noted scenic artist, presented a large new seal of the Alliance for the occasion.

The regular monthly meeting of the National Council was held at the Headquarters on Friday, May 1, at 4 P.M. In the absence of George D. Macintyre, Second Vice-President, the Rev. Thomas R. Slicer occupied the chair. Prayer was offered by the Rev. John W. Buckmaster, and the following members were present: The Revs. Thomas R. Slicer, F. J. Clay Moran, H. M. Warren, J. W. Buckmaster, Charles T. Catlin, Rosa Rand, Mrs. Marie Wilson McWatters, Madame Von Klenner, Myra C. Brooks, and the General Secretary. The minutes of the previous meeting were approved. The Chaplains' Committee reported applications for chaplaincies of the Rev. W. W. Blatchford, Rector of St. James Church, and Rev. George R. Kunkelman, pastor of the Lutheran Church, both of Atlantic City, N. J. Both gentlemen were duly elected. The Law Committee made quite an extended report through its chairman, Rev. F. J. Clay Moran, and the Secretary's and Treasurer's reports were received and placed on file. It was decided that the adjoining room to the one now occupied by the Alliance be engaged and the General Secretary was instructed to make the necessary arrangements. Several motions were passed, one being that in the event of a public meeting of the Alliance being held by the Chapter, that such meeting should be held on Thursday evening, May 28, when the national officers should be invited. Council adjourned to May 23 inst.

Among the services held on Alliance Sunday April 26 were the following: At Ironwood, Mich., Church of the Transfiguration, by the Rev. William C. McCracken; at Hazleton, Pa., St. Peter's Church, by the Rev. W. W. Taylor, who preached on the "Attitude of the Church Toward the Stage"; at Lowell, Mass., House of Prayer, by the Rev. Robert G. Osborn; at Danville, Va., Church of the Epiphany, by the Rev. J. Cleveland Hall, local chaplain—the Elks and Payton Sisters company and others were in attendance; at Sumter, S. C., Church of the Holy Comforter, by the Rev. H. H. Covington; at Chattanooga, Tenn., by the Rev. William C. Robertson; at Fairmont, Minn., St. Martin's Church, by the Rev. F. D. Budlong; at Ashland, Ky., Calvary Church, by the Rev. William M. Washington; at Niagara Falls, N. Y., by the Rev. Arthur C. Dill, First Congregational Church at Lima, O., Christ Church, by the Rev. G. F. Gladding Hoyt; at Macon, Ga., Christ Church, by the Rev. Frederick F. Reese; at Peterborough, Ont., All Saints' Church, by the Rev. W. L. Armitage; at Port Townsend, Wash., by the Rev. Brookes O. Baker, local chaplain. At Milwaukee, Wis., the Alliance service was held last December by the directing chaplain, the Rev. Edwin G. Richardson, who preached on "The Church, the Theatre and the Alliance."

The Boston Chapter held its regular monthly service in St. Stephen's Church last Sunday evening.

The Albany Chapter held a public meeting in St. Peter's Guild House on Monday evening, April 20. The Rev. Dr. Battershall presided and an address was made by the Rev. Walter E. Bentley, General Secretary, who outlined the aims of the organization and gave several suggestions whereby the Albany Chapter might become of great importance to the national organization, particularly in the support of the proposed bill against Sunday performances. The Secretary of the Chapter, the Rev. John R. Oliver, gave an exceedingly interesting review of the early miracle plays, which was greatly appreciated. The paper showed great research and was a scholarly production. Following the paper George C. Lewis and Sarah T. Scarborough were elected as delegates to the National Convention, after which the meeting adjourned.

DENMAN THOMPSON ILL.

Denman Thompson, upon arriving at Claremont, N. H., with his Old Homestead company last Thursday, was suddenly stricken with what appeared to be neuralgia of the heart. Owing to Mr. Thompson's years and the severity of the attack his associates had grave fears for his life, and the report was sent out that the tour would be abandoned. On Friday, however, the actor was taken to his Summer home at West Swanzey, N. H., and there his physician pronounced his malady nothing more serious than influenza. It is thought that a short rest will effect a complete cure. Mr. Thompson will not be able to appear this week during the engagement of the company at the Metropolis Theatre. His role of Joshua Whitcomb will be played by Archie Boyd there and also in Brooklyn next week.

CORONA RICCARDO IN A SPANISH PLAY.

Corona Riccardo has been engaged to originate on the American stage the leading character in the Spanish play by Angel Guimera which Harrison Grey Fiske will produce at the Manhattan Theatre next Autumn. The character was originated in Spain by Maria Guerrero and demands certain unusual qualities which it is believed that Miss Riccardo possesses. Miss Riccardo was formerly leading woman for Robert Mantell, was connected prominently with Augustin Daly's stock company during the last year of its existence and appeared as Iris in the original production of Ben Hur at the Broadway Theatre. Miss Riccardo was Italian born, but she has lived in this country since her childhood. Her first successes were made in London in Wilson Barrett's company.

JOSEPH HAWORTH TO STAR.

Joseph Haworth, who on Saturday night left the cast of Resurrection, will next season star in Theodore Burt Sayre's play, The King's Highway, which was some years ago seen in Boston but which has never had a New York presentation.

GOSSIP.

Edgar Selden will this Summer occupy offices in the Knickerbocker Theatre Building and, in addition to sending out a second edition of his Peck series, entitled Peck and His Mother-in-Law Abroad, will be associated with James W. Spears in the production of Papa's Angel Child, featuring Marie Trumbull. Mr. Selden will also present a melodrama not yet named.

Edward C. White, manager of Mildred Holland in The Lily and the Prince and Katherine Willard in The Power Behind the Throne, returned recently from Cincinnati, where he had been to attend the last performances of the Willard company, which closed a season of thirty-five weeks on Saturday night at the Walnut Street Theatre. Miss Willard will resume her tour early in September.

It is Myles Murphy who is with Saucy Jack Barry, and not Myles McCarthy, as erroneously stated in a recent issue of THE MIRROR. Mr. McCarthy is with An Orphan's Prayer company.

The annual benefit for the Metropolitan Hospital will be held on Sunday evening, May 10, at the Herald Square Theatre. As the hospital maintains a free bed for the Actors' Fund, many members of the theatrical profession have volunteered their services.

Leslie Morosco and Leila Shaw, who are starring in The Man from Mexico, closed their company on May 2 at Columbus, Ohio. Mr. Morosco will arrive in New York about May 10 and will complete arrangements for his new comedy for next season.

Matt Nasher, who has been representing Sullivan, Harris and Woods' attractions, has gone to Albany to arrange for the opening of the Mortimore Snow Stock company, which will begin its annual Summer engagement at Harmanus Bleecker Hall, Albany, May 11. Mr. Nasher will be located in Albany all Summer.

Mignon Gilbert, wife of the late William Gilbert, is suffering from a nervous collapse and is at the St. Joseph's Hospital, San Francisco.

Julia Stuart, who has been seriously ill all Winter, played her first engagement last week since her illness as Glory Quayle in The Christian in Brooklyn.

Florence Wickliffe has signed with Weber and Fields to appear with Charles Richman in Victor Mapes' play, in which Mr. Richman will star next season.

Mr. and Mrs. Groh, of the Foxy Grandpa company, entertained the other members of the company at Phœnixville, Tex., on May 2, the night of the closing of that organization.

Melbourne MacDowell and his manager, Francis Courtenay, were arrested on Friday at Toledo, O., on charges of fraud preferred by Thomas Hart, a former manager of Mr. MacDowell, who alleged that the latter had not paid royalties on the production of certain Sardou dramas. In default of $1,500 bail, Mr. MacDowell and Mr. Courtenay spent the night in the Lucas County Jail. On the following day, however, bail was forthcoming and they were released.

An entertainment in honor of George S. Robinson was given on Thursday at the Home for Incurables. Among those who assisted were John Ransome, Miss de Sheile, Mr. Tielman, Katie Barry and Miss Davidson. The affair was arranged by W. D. Lang.

Mamie Ellis is ill at Wellston, O., and would be pleased to hear from her friends.

Michael Morton, the playwright, on Saturday arrived from London on the *Umbria*. Mr. Morton, who is the representative of Beerbohm Tree, has come to New York to arrange with David Belasco for the English production of The Darling of the Gods which Mr. Tree will make at Her Majesty's Theatre.

Mr. and Mrs. Henry B. Harris will sail for Europe on Wednesday on the *Noordam* and will spend seven weeks in touring France, Italy and Holland.

Damon Lyon on April 17 joined Otis Skinner's company.

The Castle Square Grand Opera company will begin its second annual engagement in Detroit on May 11.

Joseph Harris, who has been ill, is convalescing.

Lavinia Shannon on May 9 will begin a starring tour in Lady Audley's Secret at New Haven. The version is that formerly played by the late Mrs. D. C. Bowers.

Clara Tapufield, formerly with Lewis Morrison in Faust, is a patient at the Jefferson Hospital, St. Louis. She would be pleased to have her friends call upon her.

Frank Goldsmith, of the Mice and Men company, will sail for England on the *Minneapolis* on May 9.

The Burglar and the Waif company will close its season next week.

The Hearts of Oak company closed on May 2.

May Robson, Ida Conquest and Sallie McNeel sailed for Europe on the *Minnetonka* last Saturday.

Helen Maher Wilcox, of A Fool and His Money, whose illness has prevented her from appearing for several performances, returned to the cast last night.

It was stated in the Pittsburg correspondence of THE MIRROR last week that The Climbers had been produced for the first time in stock in Pittsburg. That was an error, as D. H. Hunt was the first manager to make a stock company production of this play. He gave it in March last in Cincinnati.

Dan McAvoy and his sister, Lizzie Raymond, have signed with The Defender, which will open in Boston on May 5.

The newly organized Green Room Club held a social meeting at its club house on Forty-seventh Street on Saturday evening. William A. Brady presided.

Orrin Johnson, leading man with Annie Russell in Mice and Men, was on Saturday evening presented with a loving cup, the gift of Miss Russell and the members of the company.

Jessie Millward, leading woman with Henry Miller in The Taming of Helen, sailed for England Saturday. Her role was assumed by Martha Waldron.

MATTERS OF FACT.

F. J. Byrd has taken the management of the Casino at Staunton, Va., for the Summer.

D. E. Hanlon, after a pleasing season with Porter J. White's Faust company, returned to New York last week, and was immediately engaged for the Summer tour of Jacob Adler's Merchant of Venice company, opening in Philadelphia May 8.

The Universal Electric Stage Lighting Company, of 1393 Broadway, furnishes everything electrical for theatres. Some of the recent productions supplied and operated by this enterprising firm are Ben Hur, The Wizard of Oz, Du Barry, and The Darling of the Gods, which represent some of the best electrical work presented on any stage.

Dollar and better attractions are wanted at the Irwin, Goshen, Ind., where repertoire companies are barred. Good receipts are accorded to worthy attractions.

Allan Mortimer, playing genteel heavies, may be addressed in care of this office.

Attractions visiting Osceola, Ark., can put in a few profitable nights during the Summer months. The Mercantile Opera House is a new brick building with a good stage, and has been well patronised. William H. Pullen is the manager here.

Smokers

Horsford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The bill includes the Adonis Trio, the Tobins, Fiske and McDonough, Pantzer Trio, J. A. Murphy and Eloise Willard, Seeber, Wilbur and Seeber, Ansel Troupe, Tally-Ho Duo, Demunio and Bello, Barry and Wolford Troupe, Doody and Wells, Edward Doyle, and the vitagraph. Maddox and Wayne are an extra attraction.

Keith's Union Square.

The bill includes Cole and Johnson, Bellman and Moore, John Kernell, Clarice Vance, Ward and Curran, Rialto, Franco Piper, Russell and Vernon, John Ford, Brooks Brothers, Burke's dogs, Frank Whitman, John and Lillian Hoover, John C. Leech, Charlie Howard, Chalk Saunders, and the vitagraph.

Proctor's Twenty-third Street.

James O. Barrows, John Lancaster and company in Edmund Day's sketch, A Jolly Jollier, head the bill. Others are Dan Crimmins and Rose Gore, Prose Eldridge, the Musical Bells, Gebest Sisters, Lucy Monroe, Crawford and Duff, Fraser Trio, McNamee, Rice and Adams, Harry Burgoyne, and the kalatechnoscope.

Proctor's Fifth Avenue.

The Man from Mexico is this week's bill. Adelaide Keim, William Cranwell, Paul McAllister, George Friend, Hugh Ford, Polly Stockwell, Loretta Healey, Cecylle Mayer, and others are in the cast. The olio includes Cooper and Schall, Hellman, J. Francis Dooley, May Walsh, Daisy Ray, G. H. Timmons, and the kalatechnoscope.

Proctor's 125th Street.

Theodore Burt Sayre's farce-comedy, Mixed Pickles, is the attraction, with Frederic Bond, Florence Reed, Eva Vincent, Sol Aiken, John Westley, Margaret Kirker, Julian Reed and others in the cast. Anna Caldwell and the kalatechnoscope are the vaudeville features.

Hurtig and Seamon's.

The entertainers are McIntyre and Heath, Ryan and Richfield, the Four Emperors of Music, Morris Cronin, Aurie Dagwell, Hayes and Suits, Dalmore Sisters, Billie Taylor and Josephine Newman in The Innocent Maid from Milwaukee, Francis Wylie and his dogs, and the vitagraph.

Circle.

The entertainers are the Great Goldin, Wilfred Clarke and company in In the Biograph, the Salvaggis, Lillie Western, Colby and Way, George W. Day, Julius Tannen, Sallie Stembler, Gillette's dogs, and the vitagraph.

THE BURLESQUE HOUSES.

DEWEY.—The Crackerjacks Burlesquers is the attraction this week.

MINER'S BOWERY.—The Blue Bloods Burlesquers hold the boards.

LONDON.—The London Gaiety Girls furnish the entertainment.

OLYMPIC.—The Bowery Burlesquers are appealing to the Harlemites.

MINER'S EIGHTH AVENUE.—The West Siders have Rice and Barton's Extravaganza company.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Culver's Bicycle Sensation finished its second and last week and mystified large audiences. Eddie Girard and Jessie Gardner were quite amusing as usual in The Soubrette and the Cop. Eva Williams and Jac Tucker, for their second week, revived their always welcome and thoroughly charming sketch, Skinny's Finish. Edward F. Reynard, the ventriloquial comedian, scored one of the big hits with his wonderful collection of mechanical figures, which he works very cleverly. Mr. Reynard has a wider range of imitations than any other ventriloquist now before the public and is rapidly gaining in popularity. The Three Livingstons did a splendid acrobatic act. George Thatcher told several minstrel riddles in his own original way. The De Forests whirled about with much abandon and considerable grace. The Two Rackettes were successful with their musical and dancing act. Lola Cotton, a child about ten years of age, did a mind-reading specialty that was quite remarkable. Her father passed among the audience and selecting articles from the pockets of the spectators asked Lola simple questions concerning them, which she answered with great alacrity. She also added the numbers on a blackboard and did the chess trick very cleverly. The Empire Comedy Four sang fairly well, but their comedy is weird. Gillihan and Murray did a funny Irish act. Hodgkins and Leith were good in a rural sketch, and Dorothy Walters, Allen Wightman, Fred F. Watson, and the moving pictures came in for their share of approval.

TONY PASTOR'S.—The Elinore Sisters in Mrs. Delaney returned to the scene of past triumphs and once again convulsed the Pastorites with their sketch. Kate Elinore is a born comedienne and her monologue is a knockout. May Elinore looked and sang as well as ever, and Charles Barrett and Harry Earl helped to keep the audience in good humor. Carleton and Terre were very successful in their singing and talking act, which is above the average. John and Bertha Gleeson danced very gracefully. Smiri and Kessner scored again in their very entertaining acrobatic and terpsichorean specialty, assisted by their well trained poodle. Excellent banjo work was done by Fred S. Stuber. Morrissey and Rich won many laughs with their skit, A Breach of Promise. The Gagnoux, who are very clever jugglers, have handsome apparatus and the act is one of the neatest in vaudeville. The Lore-Lore Trio in Si Simpkins' Visit; Wayne and Lamar, comedy contortionists; George H. Diamond and Al. Hoon, with illustrated songs; Crouch and Richards, musical artists; Leon and Bertie Allen, sketchists; Doll and Burden, entertainers, the travelscope and the vitagraph were also in the bill.

PROCTOR'S FIFTH AVENUE.—Joseph Arthur's play, The Cherry Pickers, was revived with great success by the stock company. The many strong scenes aroused the interest of large audiences throughout the week. Minnie Seligman as Nourmalee and William Bramwell as John Navarro played with unusual force and feeling. George E. Bryant as Colonel Brough was a very despised villain and earned the cordial hatred of the gallery by his effective work. Hugh Ford had most of the fun to himself as Brown, but Bessie Lea Lestina ran him a close second in the amusing part of the Irish widow. Cecylle Mayer, who has done much good work with other sections of the Proctor company, made a decided hit as Reba. Paul McAllister as the spy was very effective. Others in the cast were H. Dudley Hawley, Duncan Harris, Verner Clarges, William Cullington, George Friend, Al. Roberts, A. Stevens, Carleton Le Vinese, Victor Brown, Daniel J. Kelly, William Monk, and Anna Stewart. Anna Caldwell, with her songs and stories, was the feature of the olio. Edward Doyle also made a big hit with his very neat juggling specialty. Belmont and O'Brien, Cherry and Bates, J. Warren Keane, Emelie Benner, and the kalatechnoscope were also in the bill.

PROCTOR'S TWENTY-THIRD STREET.—George Felix and Lydia Barry were the headliners and scored a good sized hit with their funny sketch, The Doings of Johnny Jones. Georgia Gardner and Joseph Maddern shared the honors in George H. Emerick's farcette, Too Many Darlings, which they played with a briskness that was very refreshing. The Talkative Miss Norton has a confidential manner that pleases the ladies. Sparrow, the mad juggler, appeared on Monday but was out of the bill for the rest of the week. Hal Merrit and his poster sketches and imitations was a decidedly pleasing number. Mr. and Mrs. Browning won laughs with their amusing skit, The Cure, in which both do good work. Al. Lawson rode a wheel cleverly and Frances Namon punched the bag with great dexterity. The comedy in this act needs freshening. Others in the bill were Hellman, magician; the Three Ronaldos, Cooper and Schall, Sid Macoo and his dog, and Daisy Ray. The kalatechnoscope showed some new views.

PROCTOR'S 125TH STREET.—Vaudeville held the boards here last week instead of the usual stock. The headliner was James J. Corbett, the pugmonologist, whose stories were cordially applauded. The laughing hit of the bill was made by Mr. and Mrs. Gene Hughes in the excruciatingly funny sketch, A Matrimonial Substitute. Laughter was loud and incessant throughout the action of the piece and the players received a number of curtain calls. Gorman and West in A Special Meeting were very good indeed. The Gebest Sisters sang and danced neatly. Eldora, the juggler, assisted by Norine, did some very clever tricks. Musical Thor, with his banjos and xylophone, made a decided hit. Litz's spaniels went through their paces with great success, and the kalatechnoscope offered a number of new views.

HURTIG AND SEAMON'S.—Fred Hallen and Hallis Fuller successfully presented Hallen Bats. Mr. Hallen plays the part of a young boy bred with sporting inclinations, who, regardless of all promises to his wife, has lost a number of bets at the election. In payment of them he is obliged to go through a series of absurd stunts, and his endeavors to explain his curious actions to his unsuspecting wife are very amusing. The sketch is the best they have played and affords them much opportunity for clever work. Abraham, the Danish cyclist, made his American debut. The most novel feature of his act was a somersault from a bicycle, not with a wooden wheel strapped to his legs. The balance of his tricks are not entirely new but contain the interest still. Roger Imhoff and Gertie Carlisle offered their old skit, After School. Mr. Imhoff was as funny as ever, and the dainty little Miss Carlisle scored a decided hit. Bailey and Madison repeated their former successes and kept the house laughing uproariously throughout their entire act. Parker's dogs went through their tricks without a hitch and were much applause. Dick and Alice McAvoy met with approval in their Bowery character sketch. The three LaMoths also pleased well with their new musical act. Kathleen Franklin and the Fronts Brothers helped to fill out an excellent bill.

CIRCLE.—The Orpheum Show, with its many excellent features, drew splendid audiences last week. McIntyre and Heath were seen here for the first time in their new act, which is excellent. Nat M. Wills scored heavily with his patter and jokes and won several recalls. He is certainly on the top wave of popularity just now. Nick Long and Idalene Cotton appeared in their new sketch, The Critic and the Lady, in which they do the imitations with which they have been identified for a long time. They did them very well indeed, and earned plenty of applause and encores. Mlgnonette Kokin made a hit with her very dainty dancing specialty. Galetti's monkeys kept the children highly amused. Bayton and June made a big hit with their turn, in which they do some startling work with boomerangs. The Tanakas pleased with their Japanese act. The Meiani Trio, Parisian street singers; Kartell, the equilibrist, and the vitagraph rounded out the programme.

The Burlesque Houses.

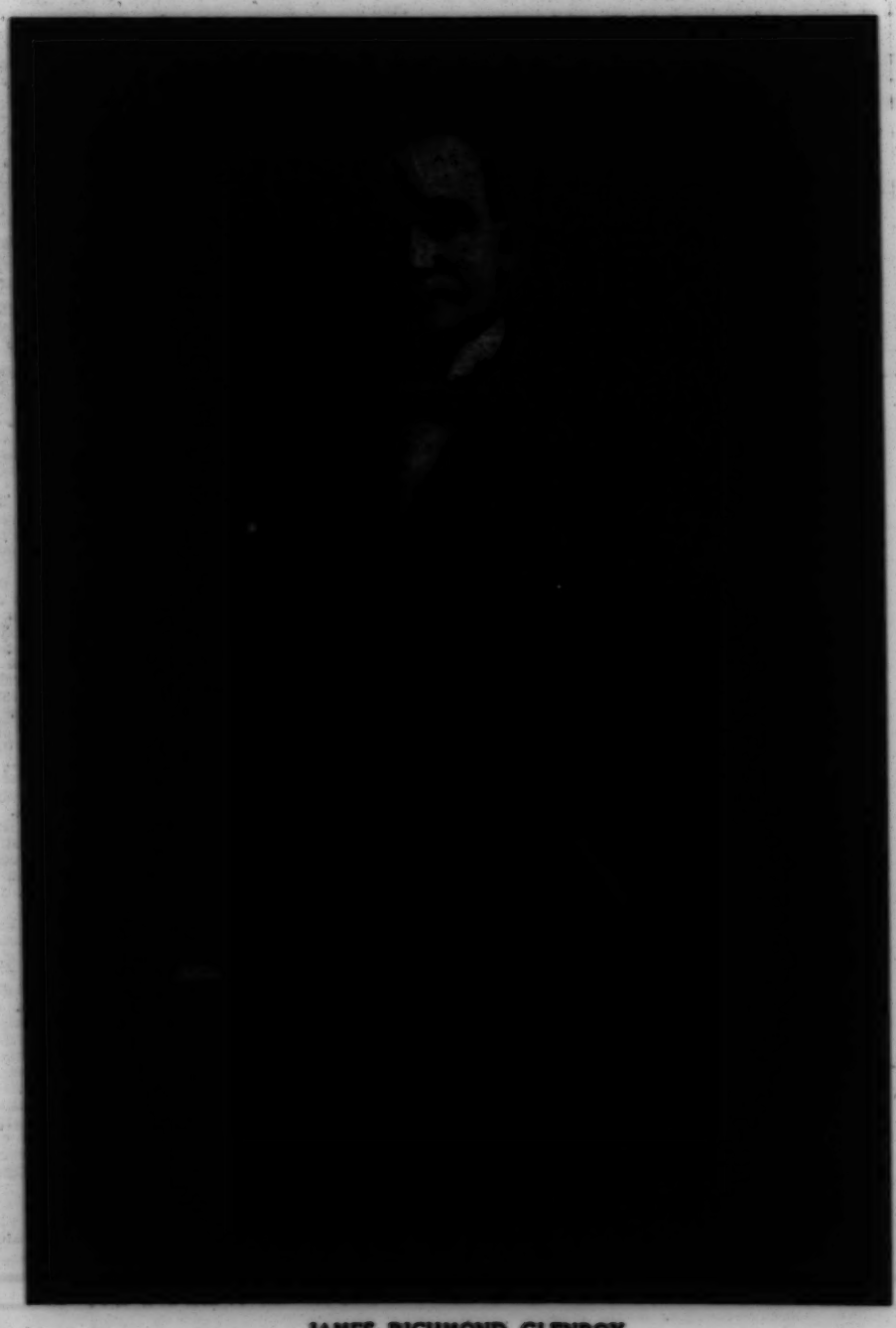
DEWEY.—Rice and Barton's Big Gaiety Spectacular Extravaganza company, which is one of the most popular of the class to which it belongs, drew crowded houses last week. The farce, Brown Among the Daisies, with the irresistible Charles Barton as Brown, brought down the house. Idylia May Viner, Eckhoff and Gordon, Mitchell and Marron, Esher Sisters, and the Bell Trio furnished a good olio and the entertainment wound up with the burlesque, Raiding the Tenderloin.

MINER'S BOWERY.—Fred Irwin's Big Show drew good audiences. The company includes Lester and Curtain, the Three Ronays, and others.

LONDON.—The Merry Maidens Burlesquers, with Spencer Brothers, Bernard Williams and others, pleased large houses.

OLYMPIC.—The European Sensation drew good crowds.

MINER'S EIGHTH AVENUE.—Weber's Parisian Widows played a successful engagement.



JAMES RICHMOND GLENROY.

KELLY GOES BACK TO PLUMBING.

Dan and Bessie Kelly arrived home from Europe on Wednesday last on the *Oceanic* and on Thursday Mr. Kelly dropped into the MIRROR office to talk about his plans.

"It may interest some of my friends to know," said he, "that I have decided to go back to my trade. Before I went on the stage I was a first-class plumber, but I was seized with a mad desire to see the world. That was twenty years ago, and since then I've seen the world till I'm just about tired of looking at it. During the last twenty years I have tried to make the world think I am a comedian, and in some places I was almost successful in my efforts. However, I've kept up the joke long enough, and I'm going back to California to earn my living for the rest of my life at my regular business of wiping joints, mending leaks and doing other odd jobs in the same line that come my way. I could mention a lot of other fellows in the profession who ought to go back to their regular trades, but what's the use? I'll set the example and maybe they'll follow it."

JAMES RICHMOND GLENROY.

The picture of James Richmond Glenroy, which appears on this page, shows the popular comedian in one of his favorite poses. He is a droll fellow, is Glenroy, who believes in chasing dull care away for people who do not know how to do it for themselves. He can guarantee so many laughs to the minute during his monologue. Of course, the number of guffaws depends entirely upon the quickness of the audience. Glenroy can supply the reason for the laughs, but sometimes an audience is slow to respond. This comedian does not give his hearers a chance to think over his gags, but passes from one to the other whether the laugh comes in or not. It generally does, though, for he makes the points so cleverly that even the most obtuse Englishman can grasp them as they emerge from his mouth. In order to distinguish him from other Irish comedians, Mr. Glenroy wears green gloves. He does not depend upon his gloves, however, but on the gray matter that lies in great abundance in the space covered by the funny little hat he wears on the stage. Mr. Glenroy and his diverting specialty are known from one end of the United States to another, and he is also popular in Canada. He is kept busy almost every week in the year, in the very best vaudeville houses.

PRINCE ELDRIDGE HURT.

Prose Eldridge, the well-known comedian, was severely injured on Friday morning last, while riding in a crosstown car, which came into collision with a cab. The accident happened at Twenty-third Street and Sixth Avenue. One of the shafts of the cab crashed through the window, striking Mr. Eldridge in the back. He fell to the floor of the car unconscious, and was immediately carried to a drug store, where he was revived. Later he was taken to his home, 30 East Twenty-second Street. His injuries were found upon examination not to be very serious, and he appeared as usual at Proctor's yesterday.

THE ROBYNS REMAIN IN VAUDEVILLE.

Mr. and Mrs. William Robyns have decided to remain in vaudeville for another season, and have deferred the production of the four-act version of The Counsel for the Defense until the season after next. Their plans were changed on account of the continued success of The Counsel for the Defense in vaudeville, and the numerous offers of return dates from managers who are anxious to have these clever players on their bills next season. The postponement of their starring tour will give them ample time to prepare a production that will be in every way notable.

MISS BURKHART GETS LOVING CUP.

Lillian Burkhart was presented with a handsome silver loving-cup at her souvenir matinee at the Orpheum in Los Angeles. It was the gift of a number of her friends and admirers and was suitably inscribed. On one side were the words, "To Miss Burkhart, from her Los Angeles friends. May there be no drugs in your cup;" and on the other was a pretty little verse. The presentation speech was made by R. Hay Chapman, of the Los Angeles *Herald*, who paid a glowing tribute to the actress in a brilliant speech. After the matinee Miss Burkhart was entertained by several young women of the city, and the cup was filled and emptied several times, while those present drank to the success of the popular comedienne.

RICABY PROMISES A NOVELTY.

Sanford B. Ricaby reports an extremely successful season for the William H. West Minstrels. Next year he will inaugurate a novelty by closing the entertainment with a thirty-minute farce-comedy, written by Allen Lowe, author of The Defender. In this comedy there will be introduced six big singing numbers, beautifully costumed, and with elaborate scenery for each number, as well as brilliant electrical effects. Mr. Ricaby has engaged twenty male singers for this act.

VAUDEVILLE JOTTINGS.

Edythe Ketchum, who, during the past season, has been winning much praise for her work as leading woman with One Night in June, is now playing vaudeville dates in a sketch with Jean Barrimore and George Morgan with success.

Gaspard Brothers will close their forty-second successful week with Quinlan and Wall's Minstrels on May 9, and will open a three weeks' engagement on the Proctor circuit on May 11. They carry a special setting for the act.

N. Hashim and Junius Howe have taken the St. Nicholas Rink for the coming Summer and will open it early in June, with Creatore and his band as the attraction.

Frances Arthur and Emmett Devoy will shortly produce on the Proctor Circuit a new sketch called The Lady from Chicago, written by R. C. Lewis.

John Whittlebeck, a lion tamer with Hargrave's Circus, was badly bitten by one of his pets while giving an exhibition at Flemington, N. J., on Thursday evening last. The animal fastened its teeth in the trainer's leg and held on until an iron bar was forced between its jaws.

Lois Fuller danced on Wednesday evening last before the National Arts Club in this city.

Joe Palmer, of Palmer and Harvey, was compelled to close with the Brigadiers co. on account of illness. He is resting at his home, 160 Laflin Street, Chicago.

Kathryn Miley did not play the Star Theatre, Philadelphia, last week with the Blue Bloods co., but was at the Bon Ton Theatre, Jersey City.

Sydney Grant has played forty-one weeks out of the past fifty-two, the latter half of the time being all return engagements. Last week he was among the features at the Avenue Theatre, Pittsburg, it being his second engagement there in ten weeks.

The following people have been engaged for Watson's American Burlesquers for next season: Billy W. Watson, Two Hewitts, McFarland and Murray, Harry B. Lester, Batchelder Sisters, Ida May Austin, Langtry Ashton, Kitty Lacette, Lizzie Howe, Minnie Collins, Jeanette Dupre, Edith Crawford, Anna Waltman, Kitty Thorne, Blanche Clayton, Frankie Potter, Edna Wayne, Freda Carroll, Leona Raymond, Lora Creighton, Florence Andrews, Zona Zeb, and Bonnie Vance.

The Tebbs, musical artists, are the headliners at Tony Pastor's this week.

J. Aldrich Libbey and Katherine Trayer are making a big hit on the Orpheum circuit. They are singing with great success the following songs: "My Bessie's Wedding Day," "Beneath the Stars and Stripes," "Florence Reilly," "Sadie Green," "We'll Defend the Starry Flag," "Do de Angels Weep?" and "Should Fate Ever Cruel Be."

Frank Hayes and Anna Suits play a return engagement at Hurtig and Seamon's this week.

A benefit for the New York Home for Destitute Crippled Children will be given at Keith's Union Square Theatre on Sunday, May 10.

Another large fashionable audience attended the Hotel Belleclaire entertainment last Tuesday night. Norman Robbee directed the programme as usual. The artists were Louis Haslanger, baritone; Lansety Levy, song and dance; Field and Welly, Dutch comedians; Everall Calthrop, tenor; Charles Patterson, monologue; Leah Barbee, soprano; Bedley Mayer, impersonator; Mrs. Day Perry, pianist, and Cornwall and Swan, black-face comedians. Among those present were Mr. and Mrs. Frederick G. Agens, Jr., Baroness Van Rybtzer, Baron de Poutinichet, W. J. Lampton, Mrs. Teresa Dean, Rubie Reed, W. G. Tiffany, Mrs. Edward Hunter, Miss Hunter, Miss Hollenberg, Miss Bedford, Miss Cornell, Cotter Cornell, and Ernest Potter.

VAUDEVILLE PERFORMERS' DATES

AMETA—Orph., Kansas City, 4-9, Avenue, Detroit, 10-23.

Adams, George H., and Co.—Lafayette, Ind., 4-9, Chicago 11-23.

Adelaide, La Petite—Avenue, Detroit, 4-9.

ALDRICH, CHARLES T.—London, March 9—Indefinite.

Alexius—Orph., Brooklyn, 4-9.

Anderson and Wallace—Alhambra, Milwaukee, 4-9.

Ansel Troupe—Pastor's, N. Y., 4-9.

Aragon, Pepita—Gabrielle, Cincinnati, 4-9.

Armstrong and Wright—Bon Ton, Jersey City, 4-9.

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THE ACTOR AND THE COUNT

"A Great Big Hit."

Week of May 4, Lawrence, Mass.; June 7, Orpheum, San Francisco, 2 weeks; June 22, Orpheum, Los Angeles, 2 weeks.

MAY 11th, 18th and 25th OPEN.

THE INCOMPARABLE VENTRILOQUIST,

ED. F. REYNARD

AND HIS FAMOUS MECHANICAL FIGURES.

Season 1901-2—Great Lafayette Show. Season 1902-3—Primrose and Dockstader's Minstrels. Season 1903-4—Orpheum Show. Empire Show.

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AMERICA'S BEST COMIC SINGER.

WILL F. DENNY

AN APPLAUSE HIT EVERYWHERE!

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This week, Hyde and Behman's, Brooklyn.

Regards to Harrison Sidman.

A NOVELTY!

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Agent, JO PAIGE SMITH. Western Rep., EDWARD SHAYNE.

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Tony Pastor's, N. Y., this week. "Have a Doughnut?"

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Would rather follow a "curtain speecher," though, as my imitations in that line call forth many encores. (Ask Miss Eva Hodge.)

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MR. AND MRS. # ROBYNS

Hyde and Behman's, week May 4.

JAMES RICHMOND GLENROY

The Man with the Green Gloves.

Duquesne, Pittsburg, this week. "See me reflection in THE MIRROR this week?"

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JUST AN IRISHMAN—THAT'S ALL.

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After week May 4, with Harry Rickards, Sydney, Australia.

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Presenting the refined comedy sketch,

DETAINED ON BUSINESS.

Frederick Lauder and Marion Stanley presented a funny little act entitled "Detained on Business." The idea carried out is on a line with that of many others dealing with wives who are of a jealous disposition, and wrongfully suspect faithful husbands only to learn their error in the end. In "Detained on Business" the idea is worked up in a pleasing and novel manner.—*Bridgeport Post.*

POLI'S, WATERBURY, THIS WEEK.

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To Vaudeville Managers and Agents.

If you are one of those who are of the opinion that a GOOD act in Vaudeville loses prestige by repetition, read the following UNSOLICITED press comments, written by the DRAMATIC CRITICS of the papers, not by the HOUSE PRESS AGENT.

"Counsel for the Defense" is one of the most pathetic things ever seen on the stage, vaudeville or legitimate. It comes again and again; but people are always moved by it and speak of it with unfeigned enthusiasm. Mr. and Mrs. Robyns are responsible for its presentation and, if they do nothing else in the course of their dramatic career, they will still have touched the hearts of thousands. The action all takes place before your eyes—the comedy and the pathos all come out of the characters themselves. Nothing is forced or unnatural. The aged old lawyer is a diamond unpolished; the girl is the same kind of jewel, but lower in the social scale. The man who has seen "Counsel for the Defense" does not need to be told in an aside: he will do so with his own accord; but those who have never seen it should be told that they have now a chance of seeing a favorable idyll that is as well acted portrayal as anything of its kind can be.—ROCHESTER (N. Y.) POST-EXPRESS, April 24, 1903.

Mr. and Mrs. Robyns present "The Counsel for the Defense." The "Counsel" is venerable, but was never in better shape than at present, and never pleased more greatly. This is unquestionably the best constructed and most expertly acted sketch in vaudeville. So realistically, indeed, is the playlet enacted that it would be difficult to imagine Mr. and Mrs. Robyns as anything else but the characters in "The Counsel for the Defense." This sketch will stand indefinite repetition.—ROCHESTER (N. Y.) DEMOCRAT AND CHRONICLE, April 24, 1903.

It is a keen appreciation of audience psychology at Cook Opera House [illegible] most of Charles Hoyt's whimsicalities, of pretentious or cobalt sort, of the pathos of "Counsel for the Defense," as admirably played by Mr. and Mrs. Robyns. There is nothing finer in vaudeville than this sketch. Mr. Robyns has touched it up here and there, but make it don't spoil it. As originally written and played it was a [illegible] domestic sermon that reached no audience. Its exhibit is possible, unfortunate comedy, but it is the pathos [illegible] as acted by them, Mr. and Mrs. Robyns have been starring a few of amazing merit—and I hold the audience yesterday as assuredly as ever [illegible]. Many of these present could have [illegible] by heart, so few performers [illegible] to [illegible] this; but in this case, as in the other, frequently heard, so [illegible] and [illegible] with the welcome in "Counsel for the Defense."—ROCHESTER (N. Y.) HERALD, April 24, 1903.

THE COUNSEL FOR THE DEFENSE

has enjoyed an uninterrupted run of nearly SIX YEARS, and in that time has NEVER RECEIVED ONE SINGLE ADVERSE NEWSPAPER CRITICISM. The above notices were received upon the occasion of our EIGHTH VISIT TO ROCHESTER. READ THEM AGAIN, WITH THIS FACT IN MIND. Yours Sincerely,

MR. AND MRS. ROBYNS.

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A Sensational Success and Drawing Cards in New Orleans. Great Success in San Francisco.

"J. Aldrich Libbey and Katharine Trayer appeared for the first time in the specialties. The Writing Lesser-Libbey, whose voice has popularized many songs, was never heard to better advantage, and Miss Trayer is an actress as well as a singer."—San Francisco Call.

"J. Aldrich Libbey with Katharine Trayer produced a bit of musical comedy that was neat and, refreshingly clever. Libbey's voice still has the power to thrill, and it rang out with fine effect last night in a number of new songs. Miss Trayer is pretty, vivacious and a sweet singer."—San Francisco Post.

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STUART BARNES

HE SINGS AND TALKS.

Mr. and Mrs. Robert Casey were then led forward amid a tremendous outburst of cheers, and after the usual formality of shouting their names, etc., were presented by Mary Von Rensselaer Dooley. Great praise is due Mr. Casey, Bryan, D.H.D.G., for the able manner in which he handled such a difficult dramatic effort.—Sidney Dry Point.

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I write **SKETCHES** for Vaudeville work,

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H. H. LINDEMAN, P. O. Box 344, Brooklyn, N. Y.

Austin, Spence-Arcade, Toledo, 4-9.
Ashton, Two-Orph., Kansas City, 4-9.
Baker and Lynn-Arcade, Toledo, 4-9.
Bellamy, Sig.-Arch St. Museum, Phila., 4-9.
Bentley, W. A.-Bijou Dream, Boston, 4-9.
Bell Boy Trio and Rose-Avenue, Pittsburgh, 4-9.
Bennett Sisters-Central Park, Portland, Ore., 4-9.
Berg and Hurst-Park, Worcester, 4-9.
Bernard-Lancaster Co.-Proctor's 125th St., N. Y., 4-9.
Berry and Wolford Troupe-Proctor's, N. Y., 4-9.
Berry, Mr. and Mrs. James-Keith's, Phila., 4-9.
Bethlehem-Central Park, Portland, Ore., 4-9.
Bevis, Vic-Bijou Dream, Boston, 4-9.
Bimm, Gaston-O. H., Chicago, 4-9.
Bird, Bessie-O. H., Chicago, 4-9.
Bissett and Scller-Orph., Kansas City, 4-9, Orph., Omaha, 11-16.
Bittners and Reno-Keith's, N. Y., 4-9.
Bolger-Middlesex, Boston, 4-9.
Bonfort, Vera-Arcade, Toledo, 4-9.
Bonnie-J. and B., Boston, 4-9.
Bond and Athletic-A. and S., Boston, 4-9.
Bonhams, Five-Whatcom, Wash., 4, Everett 5, Olympia 6, Hoquiam 7, Aberdeen 8, Ellensburg 9, North Yakima 11, Spokane 12, 13, Missoula, Mont., 14, Helena 15, Great Falls 16.
Bonnell, The-Howard, Boston, 4-9.
Brooks and Bates-Cook, Rochester, 4-9.
Brooks Brothers-Keith's, N. Y., 4-9.
Brothers Gray-A. and S., Boston, 4-9.
Brothers Martine-G. O. H., Indianapolis, 4-9, Proctor's, Albany, 11-16.
Bruns and Nina-Green Bay 4-10, Marinette 11-22.
Buckley, Miss-A. and S., Boston, 4-9.
Bunnan and Adelle-Haymarket, Chicago, 4-9, Columbia, St. Louis, 11-17, O. H., Chicago, 18-22.
Burden and Robins-Olympic, Chicago, 4-9.
Burgoyne, Harry-Proctor's 23d St., N. Y., 4-9.
Burke, Keller and Teller-Johannesburg, South Africa, 4-indefinite.
Burke Musical Dogs-Keith's, N. Y., 4-9.
BURKHART, LILLIAN-Orph., Kansas City, 4-9, Columbia, St. Louis, 11-16.
Burns, Harry-Huber's Museum, N. Y., April 27-9, Arch St. Museum, Phila., 11-22.
Burton and Brooks-Columbia, St. Louis, 4-9, O. H., Chicago, 11-16.
Cahill, William-Colonial, Cleveland, 4-9.
Caldwell, Anna-Proctor's 125th St., N. Y., 4-9.
Campbells, Three-Avenue, Detroit, 4-10.
Cardownie Sisters-Shea's, Buffalo, 4-9.
Carlin and Brown-Orph., Brooklyn, 4-9.
Carson and Willard-Columbia, Cincinnati, 4-9, Masonic Temple, Chicago, 11-16.
Case, Charley-Temple, Detroit, 4-9.
Caspar Brothers-Arch St. Museum, Phila., 4-9.
Cavanagh and Hamilton-A. and S., Boston, 4-9.
Chamberlains, The-Orph., Utica, 4-9.
Cherry and Bates-Proctor's, Newark, 4-9.
Christian-Howard, Boston, 4-9.
Clarke, Wilfred and Co.-Circle, N. Y., 4-9.
Clayton, Mary-Olympic, Chicago, 4-9.
Clayton, Jenkins and Jasper-Empire, Liverpool, 4-9, Empire, Hull, 11-16.
Clifford, Billy-Empire, Columbus, O., 4-9.
Climax-Arcade, Toledo, 4-9, Main St., Peoria, 10-17.
Cushing, Paducah, 18-25.
Colby and Way-Circle, N. Y., 4-9.
Cole and Allene-Whatcom, Wash., 4, Everett 5, Olympia 6, Hoquiam 7, Aberdeen 8, Ellensburg 9, North Yakima 11, Spokane 12, 13, Missoula, Mont., 14, Helena 15, Great Falls 16.
COLE AND JOHNSON-Keith's, N. Y., 4-9.
Comstock, Laura-Poll's, New Haven, 4-9.
Conroy and Mack-Park, Worcester, 4-9.
Conroys, The-Arch St. Museum, Phila., 4-9.
Cook, Charles-Colonial, Cleveland, 4-9.
Cooper and Bailey-Proctor's, Newark, 4-9.
Cooper and Schall-Proctor's 5th Ave., N. Y., 4-9.
Cottrelly, Emma-Keith's, Phila., 4-9.
Courtney and Dunp-Frank's, Bayonne, 4-9.
Courtleal, Jessie-Orph., Brooklyn, 4-9, Circle, N. Y., 11-16.
Crawford and Duff-Proctor's 23d St., N. Y., 4-9.
Crawford and Stanley-Pastor's, N. Y., 4-9.
Creole Nightingale-Park, Worcester, 4-9.
CRESSY, WILL, AND DAYNE, BLANCHE-Keith's, Phila., 4-9, Keith's, N. Y., 11-23.
Crimmins and Gore-Proctor's 23d St., N. Y., 4-9.
Cronin, Morris-H. and S., N. Y., 4-9.
Cronin, Tim-Keith's, Boston, 4-9.
Cullen, James H.-Olympic, Chicago, 4-9.
Culver's Loop-H. and B., Brooklyn, 4-9.
Dagwell, Aurie-H. and S., N. Y., 4-9.
Dale, Musical-Haymarket, Chicago, 4-9.
Dalys, Two-A. and S., Boston, 4-9.
Dandy, Jess-Arcade, Toledo, 4-9, Masonic Temple, Chicago, 11-16.
Darrow, Mr. and Mrs.-Columbia, St. Louis, 4-9.
DAVIS AND MACAULEY-Temple, Detroit, 4-30.
Davis, Jessie Bartlett-Temple, Detroit, 4-9.
Day, Geo. W.-Circle, N. Y., 4-9.
De Acos, The-Washington April 13-May 23.
De Biere-Avenue, Detroit, 4-9.
De Forests, The-Keith's, Phila., 4-9.
De Lacy Children-Haymarket, Chicago, 4-9.
De Leon, Mabel-Proctor's, Newark, 4-9.
Delmore Sisters-H. and S., N. Y., 4-9.
Deming, Arthur-Orph., Los Angeles, 3-16.
De Lugas, Five-Orph., Brooklyn, 4-9.
Demonio and Belle-Pastor's, N. Y., 11-16.
Derender and Breen-Columbia, Cincinnati, 4-9.
Devone and Shurts-A. and S., Boston, 4-9.
De Witt, Harry L.-Chutes, San Francisco, 18-31.
De Witts, The-Keith's, Phila., 4-9.
Diamond Duo-A. and S., Boston, 4-9.
Dillon Brothers-Family Theatre, Portland, 4-9.
Dixon, Bowers and Dixon-Frank's, Bayonne, 4-9.
DOHERTY SISTERS-Empire, Johannesburg, S. A., July 31.
Doody and Wells-Pastor's, N. Y., 4-9.
Dooley, James Francis-Proctor's 5th Ave., N. Y., 4-9.
Dorchester and Ardell-A. and S., Boston, 4-9.
Dortelle and Spoud-A. and S., Boston, 4-9.
Downs, T. Nelson-Empire, London, 4-July 25.
Doyle, Edward-Pastor's, N. Y., 4-9, Proctor's 23d St., N. Y., 11-16.
Drawee-Shea's, Buffalo, 4-9.
Duncan, A. O.-Temple, Detroit, 4-9.
Dupree and Dupree-A. and S., Boston, 4-9.
Duryea and Kearney-Temple, Detroit, 4-9.
Dyllyn, Bernard-Orph., New Orleans, 4-9.
Edwards and Remy-Bon Ton, Jersey City, 4-9.
Edgar Formen Trio-Grand, Indianapolis, 4-9.
Eldora and Norine-Park, Worcester, 4-9.
Eldridge, Press-Proctor's 23d St., N. Y., 4-9, Orph., Brooklyn, 11-16.
ELINORE SISTERS-Proctor's, Newark, 4-9, Proctor's 23d St., N. Y., 11-16.
Ellsworth and Burt-Main St. Theatre, Peoria, 4-9.
El Zobedie-Colonial, Cleveland, 4-9.
Emmett, Hugh J.-Whatcom, Wash., 4, Everett 5, Olympia 6, Hoquiam 7, Aberdeen 8, Ellensburg 9, North Yakima 11, Spokane 12, 13, Missoula, Mont., 14, Helena 15, Great Falls 16.
Empire City Quartette-Hopkins', Chicago, 3-9, Forrest Park, St. Louis, 10-16.
English Zouaves-Shea's, Buffalo, 4-9.
Esmeralda Sisters-Orph., New Orleans, 4-9.
Evans and St. John-Proctor's, Newark, 4-9.
Evans, George-Colonial, Cleveland, 4-9.
Evans, Lizzie, and Co.-Bon Ton, Jersey City, 4-9.
Evans, May-Park, Worcester, 4-9.
Fadette Orchestra-Keith's, Boston, 11-16.
Favor and Sinclair-Avenue, Detroit, 4-9, Colonial, Cleveland, 11-16.
Felter, Selina-Olympic, Chicago, 4-9.
Ferguson and Mack-Avenue, Pittsburg, 4-9.
Fields and Whaller-Keith's, Boston, 4-9.
Fields, Fanny-Tivoli and Oxford, London, April 13-May 23.
FIELDS, W. C.-Harry Rickard's, Sydney, Australia-indefinite.
Fish and Fisher-Haymarket, Chicago, 4-9.
Fiske and McDonough-Pastor's, N. Y., 4-9.
Flavodora Sextette-Keith's, Phila., 4-9.
Foley and Dale-Frank's, Bayonne, 4-9.
Ford, John-Keith's, N. Y., 4-9.
Four Emperors of Music-H. and S., N. Y., 4-9.
Fowler Brothers-Cordray's, Portland, Ore., 2-9.
Fox, Will H.-Colonial, Cleveland, 4-9.
Foy and Clarke-Olympic, Chicago, 4-9.
Fraser Trio-Proctor's 23d St., N. Y., 4-9.
Frear, Robin-Keith's, Phila., 4-9.
French Brothers-Orph., Kansas City, 4-9.
Freese Brothers-Howard, Boston, 4-9.
Freydo Brothers-Orph., New Orleans, 4-9.
Friend, William and Co.-Orph., Los Angeles, 4-11.
Fyne and Dacey-A. and S., Boston, 4-9.
Gale and Wensley-O. H., Chicago, 4-9.
Garrity Sisters-Poll's, New Haven, 4-9.
Gardner and Vincent-Orph., Omaha, 4-9, Orph., Kansas City, 11-16.
Garrison, Jules and Rita-Howard, Boston, 4-9.
Gauthiers, The-Central Park, Portland, Ore., 4-9.
Gebest Sisters-Proctor's 23d St., N. Y., 4-9.
George, Charlotte-Keith's, Boston, 4-9.
Genaro and Bailey-Olympic, Chicago, 4-9, Haymarket, 11-16.
Geyers, Two-O. H., Chicago, 4-9.
Gillette's Dogs-Circle, N. Y., 4-9.
Gillihan and Murray-Keith's, Boston, 4-9.
Gladstone, Lotta-Olympic, Chicago, 4-9, Haymarket, Chicago, 11-16.
Glenroy, James Richmond-Park, Worcester, 4-9, Academy, Jersey City, 11-16.
Gilmoretta, Sig.-Haymarket, Chicago, 4-9.
GODFREY, HAL AND CO.-H. and B., Brooklyn, 4-9.
Goggin and Davis-Olympic, Chicago, 4-9.
Goldin-Circle, N. Y., 4-9.
Gordon, Cliff-Shea's, Buffalo, 4-9.
Gorman and Ford-Passaic, 4-9, Flemington, 11-16.
Grant, Sidney-Empire, Columbus, O., 4-9.
Grapewin, Charles E., and Co.-Family Theatre, Portland, 4-9.
Greggoens, The-Avenue, Pittsburg, 4-9.
Guillette Brothers-Nickelodeon, Boston, 4-9.
Guyer and Dale-Keith's, Boston, 4-9.
Haines and Vidocq-Olympic, Chicago, 4-9.
Hale, Willie and Francis-Keith's, Boston, 4-9.
Hall and Kiernan-Proctor's, Newark, 4-9.
Hallie and Meehan-Empire, Columbus, O., 4-9.
Hampton, Mary, and Co.-Columbia, St. Louis, 4-9.
Handler, Rose-A. and S., Boston, 4-9.

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Hanlon Brothers-Orph., Brooklyn, 4-9, Avenue, Detroit, 11-16.
Harmony Four-Grand, Indianapolis, 4-9.
Harrigan-Family Theatre, Portland, Me., 4-9.
Harrington, John J.-Howard, Boston, 4-9.
Harrington, Robert-Dixie's, Scranton, 4-9, Keith's, N. Y., 11-16.
Harvey, Belle-Bon Ton, Jersey City, 4-9.
Haskell, Lenzy-Arcade, Toledo, 10-16.
Hawkins, Low-Alhambra, Milwaukee, 4-9.
Hayes and Sultes-H. and S., N. Y., 4-9.
Hefron, Tom-Howard, Boston, 4-9.
Helena, Edith-H. and B., Brooklyn, 4-10, Keith's, N. Y., 11-16.
Hellman-Proctor's 5th Ave., N. Y., 4-9.
Herbert and Rogers-A. and S., Boston, 4-9.
Hewes, F. D.-Arch St. Museum, Phila., 4-9.
Hickman Brothers-Park, Worcester, 4-9.
Hilliard, Robert-Haymarket, Chicago, 4-9.
Hitman, Sidney-Arch St. Museum, Phila., 4-9.
Hitte, Mabel-Grand, Indianapolis, 4-9.
Hogan, Ernest-Orph., Brooklyn, 4-9.
Hoof, Sam-Cordray's, Portland, Ore., 4-9.
Hoover, John and Lillian-Keith's, N. Y., 4-9.
HOUDINI, HARRY-Establishment Yard, Moscow, 1-31.
Houston Sisters-A. and S., Boston, 4-9.
Howard and Bland-Haymarket, Chicago, 4-9.
Howard, Charlie-Keith's, N. Y., 4-9.
Howe and Scott-Keith's, Boston, 4-9.
Howley and Leslie-Grand, Indianapolis, 4-9.
Hoyt, Frances-A. and S., Boston, 4-9.
Hughes, Ed.-Nickelodeon, Boston, 4-9.
Huntington, Wright and Co.-O. H., Chicago, 4-9.
Ivers, Hortense-A. and S., Boston, 4-9.
James and Davis-O. H., Chicago, 4-9.
Jerome, Edward-Cordray's, Portland, Ore., 4-9.
Johnson and Dean-Shea's, Buffalo, 4-9.
Johnsons, Juggling-Poll's, New Haven, 4-9.
Johnson and Welles-Avenue, Pittsburgh, 4-9.
Jordan and Crouch-Columbia, St. Louis, 4-9.
Keatons, Three-Family Theatre, Portland, Me., 4-9, Keith's, N. Y., 18-23.
Keegan, Lulu-A. and S., Boston, 4-9.
Keenan, Frank and Co.-Casto, Lawrence, 4-9, Orph., San Francisco, June 7-20.
Kelcy, Mr. and Mrs. Alfred-Avenue, Pittsburgh, 4-9, Colonial, Cleveland, 11-16.
Kelly and Kent-Temple, Detroit, 4-9.
Kelly and Violette-Grand, Indianapolis, 4-9.
Kenna, Charles-Palace, Boston, 4-9.
Keno, Welch and Melrose-Poll's, New Haven, 4-9.
Kernell, John-Keith's, N. Y., 4-9.
Kimball and Donovan-O. H., Chicago, 4-9.
King and Harber Co.-Poll's, New Haven, 4-9.
King, Mazie-Empire, Hull, 4-9, Empire, Bradford, 11-16.
Kingsley, Julia-Orph., New Orleans, 4-9.
Knowlton, Sadie-A. and S., Boston, 4-9.
Lamar and Gabriel-Poll's, Bridgeport, 4-9.
Landers, Pearl-Grand, Indianapolis, 4-9.
Latina, Mlle.-Howard, Boston, 4-9.
Lauder and Stanly-Poll's, Waterbury, 4-9.
Lawrence, Al.-Columbia, Cincinnati, 4-9, Keith's, N. Y., 18-23.
Lee, Henry-Poll's, Bridgeport, 4-9.
Lee, Hugh and Bessie-A. and S., Boston, 4-9.
Leonard, John F.-Empire, Hull, 4-9, Empire, Bradford, 11-16.
Leroy, Prof.-Arch St. Museum, Phila., 4-9.
Les Incroyables-Central Park, Portland, Ore., 4-9.
Leslie Brothers-Empire, Columbus, O., 4-9.
Lester, Harry B.-Frank's, Bayonne, 4-9.
Le Vine-Cameron Trio-Keith's, Phila., 4-9.
Lewis and Ryan-Shea's, Buffalo, 4-9.
Lewis, Nelson-Orph., New Orleans, 4-9.
Libbey and Trayer-Orph., Los Angeles, 10-23.
Litchield, Mr. and Mrs. Nell-Washington Park, Bayonne, 4-9, Pastor's, N. Y., 11-16.
Little Carrie-Whatcom, Wash., 4, Everett 5, Olympia 6, Hoquiam 7, Aberdeen 8, Ellensburg 9, North Yakima 11, Spokane 12, 13, Missoula, Mont., 14, Helena 15, Great Falls 16.
Little Elsie-Avenue, Detroit, 4-9.
Littlefield, Charles-Keith's, Phila., 4-9.
Livingstons, Three-Keith's, Boston, 4-9.
Lloyd and Waltons-O. H., Chicago, 4-9.
Lockhart's Elephants-Casto, Fall River, 4-9.
Lelliots, Three-Bon Ton, Jersey City, 4-9.
London Gaiety Trio-Frank's, Bayonne, 4-9.
Long and Cotton-Shea's, Buffalo, 4-9.
Loop the Loop (Castellane)-Shea's, Buffalo, 4-9, Avenue, Pittsburg, 11-16.
Lorraine and Vinton-Howard, Boston, 4-9.
Lorris and Altina-Grand, Indianapolis, 4-9.
Lowe and Hughes-H. and B., Brooklyn, 4-9.
Lukens, Four-Columbia, Cincinnati, 4-9.
Lyndon and Wrenn-Cordray's, Portland, Ore., 4-9.
Lyons, Toby-Howard, Boston, 4-9.
MURPHY, MR. AND MRS. MARK-Proctor's, Albany, 4-9.
Mac and Mac-Kensington Theatre, Phila., 4-23.
Macart's Dogs and Monkeys-O. H., Chicago, 4-9.
McIntyre and Heath-H. and S., N. Y., 4-9.
McIntyre and Rice-Olympic, Chicago, 4-16.
McKeever, Lizzie-Haymarket, Chicago, 4-9.
McManus-Proctor's 23d St., N. Y., 4-9.
McWatters and Tyson-Temple, Detroit, 4-9.
Maddox and Wayne-Pastor's, N. Y., 4-9.
Magrath, Jim-Central Park, Portland, Ore., 4-9.
Manning and Du Grow-Avenue, Pittsburg, 4-9.
Marsh and Sartella-Olympic, Chicago, 4-9.
Marshall and Lane-Olympic, Chicago, 4-9.
Martin, Mary-A. and S., Boston, 4-9.
Martini and Maximillian-Orph., New Orleans, 4-9.
Mascotte, Violet-Howard, Boston, March 9-indefinite.
Mathieu, Mr. and Mrs.-Olympic, Chicago, 4-9.
Matthews and Harris-O. H., Chicago, 4-9, Colonial, Cleveland, 11-16.
Moers Trio-Keith's, Boston, 4-9.
Melani Trio-Keith's, Boston, 4-9.
Merrills, The-Frank's, Bayonne, 4-9.
Merritt, Hal-Proctor's, Newark, 4-9.
Midgley and Carlisle-Shea's, Buffalo, 4-9.
Miller and Kreske-Columbia, Cincinnati, 4-9.
Milliman, Charles-Arch St. Museum, Phila., 4-9.
Mitchells, Three-Park, Worcester, 4-9.
Monroe, Lucy-Proctor's 23d St., N. Y., 4-9.
Monroe, Mack and Lawrence-Olympic, Chicago, 4-10, Haymarket, 11-17.
Montrell-Orph., Kansas City, 4-9.
Montrose, Louise-Columbia, St. Louis, 4-9.
Mooney and Holbein-Keith's, Boston, 4-9.
Moore and Haight-H. and B., Brooklyn, 4-10.
Moreland, Beatrice-O. H., Chicago, 4-9.
Morgan, Henry-Whatcom, Wash., 4, Everett 5, Olympia 6, Hoquiam 7, Aberdeen 8, Ellensburg 9, North Yakima 11, Spokane 12, 13, Missoula, Mont., 14, Helena 15, Great Falls 16.
Morlan, Mr. and Mrs. Chauncey-A. and S., Boston, 4-9.
Morton Family-Keith's, Phila., 4-9.
Morton, James J.-Empire, Columbus, O., 4-9, Keith's, N. Y., 11-16.
Mother's Dogs-Poll's, New Haven, 4-9.
Mouna, Mya-Alhambra, Milwaukee, 4-9.
Mudge, Eva-G. O. H., Grand Rapids, 4-9, Masonic Temple, Chicago, 24-30.
Murphy and Willard-Pastor's, N. Y., 4-9.
Myers, May-Whatcom, Wash., 4, Everett 5, Olympia 6, Hoquiam 7, Aberdeen 8, Ellensburg 9, North Yakima 11, Spokane 12, 13, Missoula, Mont., 14, Helena 15, Great Falls 16.
Musical Belle-Proctor's 23d St., N. Y., 4-9.
Nawn, Tom-O. H., Chicago, 4-9.
Nelsons, The-Haymarket, Chicago, 4-9, O. H., Chicago, 11-16.
NEWELL AND NIBLO-Columbia, St. Louis, 4-9, O. H., Chicago, 11-16.
Nichols Sisters-Empire, Columbus, O., 4-9.
Neville, Dorothy-Avenue, Pittsburg, 4-9.
NORTON, TALKATIVE, MISS-Proctor's, Newark, 4-9, Proctor's 5th Ave., N. Y., 11-16.
Norwood Brothers-Cordray's, Portland, Ore., 4-9.
NORRIS, THE FIVE-Waldmann's, Newark, 4-9.
Oakland, Marie-Howard, Boston, 4-9.
Onaton, The-Keith's, Phila., 4-9.
Pantzer Trio-Pastor's, N. Y., 4-9.
Pearce Brothers-Frank's, Bayonne, 4-9.
Piccolo Midgets-Colonial, Cleveland, 4-9.
Pierce and Roslyn-Cordray's, Portland, Ore., 4-9.
Piper, Franco-Keith's, N. Y., 4-9.
Polk and Kollins-Hammersmith and Brixton, London, 4-9, Camberwell and Paragon, London, 11-16.
Powers and Theobold-Tuck, Oakland, 4-16.
Rachetta, Two-Keith's, Phila., 4-9.
Radford and Winchester-Casino, Paris, May 1-31.
Rado and Bertram-Poll's, New Haven, 4-9.
Ramza and Arno-Haymarket, Chicago, 4-9.
Rastus and Banks-H. and B., Brooklyn, 4-9.
Ray, Daisy-Proctor's 5th Ave., N. Y., 4-9.
Raymond, Lizzie B.-H. and B., Brooklyn, 4-9.
Redding, Francesca, and Co.-Alhambra, Milwaukee, 3-9.
Reiff Brothers-Haymarket, Chicago, 4-9.
Remington, Mamie-Orph., Brooklyn, 4-9.
Reno and Richards-Columbia, St. Louis, 4-9.
Rexicinos, Three-Central Park, Portland, Ore., 4-9.
Reynard-Keith's, Phila., 4-9.
Rial, Vera-Orph., Los Angeles, 4-9.
Rialto, Mlle.-Keith's, N. Y., 4-9.
Riccobono's Horses-Orph., Brooklyn, 4-9.
Rice and Adams-Proctor's 23d St., N. Y., 4-9.
Rider-Alhambra, Milwaukee, 4-9.
Rentino, Adeline-Bon Ton, Jersey City, 4-9.
Robyns, Mr. and Mrs.-H. and B., Brooklyn, 4-9.
Roltare-Keith's, Phila., 4-9.
Rome and Ferguson-Orph., Kansas City, 10-16.
Rosaire, William-Olympic, Chicago, 4-9.
Roses, Three-Whatcom, Wash., 4, Everett 5, Olympia 6, Hoquiam 7, Aberdeen 8, Ellensburg 9, North Yakima 11, Spokane 12, 13, Missoula, Mont., 14, Helena 15, Great Falls 16.
Royle, Mr. and Mrs. Edwin Milton-Olympic, Chicago, 4-9.
Russell Brothers and Co.-Columbia, St. Louis, 4-9.
Ryan and Douglas-Family Theatre, Portland, Me., 4-9.
RYAN AND RICHFIELD-H. and S., N. Y., 4-10, Keith's, Phila., 11-17.
Salvachis, The-Circle, N. Y., 4-9.
Sandow, Eugene-Avenue, Pittsburg, 4-9, H. and B., Brooklyn, 11-16.
Saunders, Chalk-Keith's, N. Y., 4-9.
Schrodes, Two-Portland Theatre, Portland, 4-9, H. and B., Brooklyn, 11-16.
Scott Brothers-Colonial, Cleveland, 4-9.
Seeker, Wilkes and Seeker-Pastor's, N. Y., 4-9.
Seymour and Dupree-Arcade, Toledo, 4-9.
Shattuck, Truly-Shea's, Buffalo, 4-9.
Sisters Clairemont-Haymarket, Chicago, 4-9.
Sisters Meredith-Dixie's, Scranton, 4-9.
Smirl and Kessner-Woolworth's, Lancaster, 4-9.
Smith and Ellis-Central Park, Portland, Ore., 4-9.
Smith and Fuller-Avenue, Pittsburgh, 4-9.
SNYDER, GEO. B., AND BUCKLEY, HARRY-Orph., Los Angeles, 4-16.
Spence, Mr. and Mrs. Fendell-A. and S., Boston, 4-9.
Stanley and Wilson-Empire, Swansea, 4-9, Empire, Newport, England, 11-16.
Stanton and Mahone-Keith's, Boston, 4-9.
Stein-Evetto Family-Avenue, Detroit, 4-9.
Stembler, Sallie-Circle, N. Y., 4-9.
Stinson and Merton-Avenue, Pittsburgh, 4-9.
St. Onge Brothers-Temple, Detroit, 4-9.
Stuber, Fred-Temple, Detroit, 4-9, Orph., Kansas City, 11-16.
Sully, Lew-Columbia, St. Louis, 4-9.
Sweeney, Alda-Central Park, Portland, Ore., 4-9.
Swickard, Mr. and Mrs.-Colonial, Cleveland, 4-9, Avenue, Detroit, 11-16.
Tally-Ho Duo-Pastor's, N. Y., 4-9.
Tanaka, The-Howard, Boston, 4-9.
Taylor and Newman-H. and S., N. Y., 4-9.
Taylor, Bertie-Orph., New Orleans, 4-9.
Teal, Raymond-Columbia, St. Louis, 4-9, O. H., Chicago, 11-16.
Terry and Lambert-Empire, Holloway, 4-9, Empire, Hackney, 11-16.
Theo, Mlle.-Colonial, Cleveland, 11-16.
Thomas, Hilda and Co.-Colonial, Cleveland, 4-9.
Thompson, John-Arch St. Museum, Phila., 4-9.
Thorne, Mr. and Mrs. Harry-Bon Ton, Jersey City, 4-9, Circle, N. Y., 11-16, Shea's, Buffalo, 18-23.
Thornton, Bonnie-Bon Ton, Jersey City, 4-9.
Thornton, James-Columbia, Cincinnati, 4-9.
Thurston, Howard-Keith's, Boston, 4-9.
Tierney, John H.-Haymarket, Chicago, 4-9.
Timmons, G. H.-Proctor's 5th Ave., N. Y., 4-9.
Tobins, The-Pastor's, N. Y., 4-9.
Turner's Pickaninnies-Temple, Detroit, 4-9, H. and B., Brooklyn, 11-16.
Unthan-Avenue, Detroit, 4-9.
Urnhart, Isabelle-Poll's, New Haven, 4-9.
Valora and De Hollis-Alhambra, Milwaukee, 4-9.
Van Cleve and Pete-Park, Worcester, 4-9.
Van, Billy-Avenue, Detroit, 4-9.
Vance, Clarice-Keith's, N. Y., 4-9, Colonial, Cleveland, 11-16.
Vanderbilt, Fannie-A. and S., Boston, 4-9.
Vernon-Colonial, Cleveland, 4-9.
Waller and McGill-Arch St. Museum, Phila., 4-9.
Walkowski-Avenue, Detroit, 4-9.
Walsh, May-Proctor's 5th Ave., N. Y., 4-9.
Walters, Dorothy-Keith's, Boston, 4-9.
Ward and Curran-Keith's, N. Y., 4-9.
Warren and Blanchard-Alhambra, Milwaukee, 4-9.
Warsaw Brothers-O. H., Chicago, 4-9.
Waterbury Brothers and Tenny-Arcade, Toledo, 4-9.
Wayne and Lemar-Arch St. Museum, Phila., 4-9.
Weitsel, James-Howard, Boston, 4-9.
Werder and Gladdish-Orph., Kansas City, 4-9.
WESSON AND WALTERS CO.-Frank's, Bayonne, 4-9.
Western, Lillie-Circle, N. Y., 4-9.
Weston and Allen-Haymarket, Chicago, 4-9.
Weston and Herbert-Whatcom, Wash., 4, Everett 5, Olympia 6, Hoquiam 7, Aberdeen 8, Ellensburg 9, North Yakima 11, Spokane 12, 13, Missoula, Mont., 14, Helena 15, Great Falls 16.
Weston-Raymond Co.-G. O. H., Indianapolis, 4-9, Columbia, Cincinnati, 11-16.
Whalley and Whalley-Howard, Boston, 4-9.
White, Stuart and Co.-Temple, Detroit, 4-9.
White and Simmons-Columbia, St. Louis, 4-9.
White-Techerkes Trio-Orph., New Orleans, 4-9.
White, Florence-Nickelodeon, Boston, 4-9.
Whitman, Frank-Keith's, N. Y., 4-9.
Whitney, Anna-Keith's, Phila., 4-9.
Whitney Brothers-Orph., New Orleans, 4-9.
Wightman, Allen-Keith's, Phila., 4-9.
Wiley, Kathryn-Arch St. Museum, Phila., 4-9.
Wilkes, Mattie-Park, Worcester, 4-9.
Willis and Hansen-O. H., Chicago, 4-9.
Willis, Nat-Howard, Boston, 4-9.
Will's Dogs-H. and S., N. Y., 4-9.
Williams and Tucker-Keith's, Boston, 4-9.
Williams, Chinese Johnny-Portland Theatre, Portland, 4-9, Keith's, Boston, 11-16.
Williams, Eva-Keith's, Boston, 4-9.
Willett and Thorne Co.-Bon Ton, Jersey City, 4-9.
Wiltons, The-Poll's, Bridgeport, 4-9.
Winters, Winona-Empire, Columbus, O., 4-9, Avenue, Pittsburg, 11-16, Olympic, Chicago, 18-23.
Wise, Harry-Avenue, Pittsburg, 4-9.
Wolf, Kitty-Empire, Columbus, O., 4-9, Temple, Detroit, 11-16.
Wood and Ray-Orph., Kansas City, 4-9, Keith's, Phila., June 8-13.
Wood, George H.-Avenue, Pittsburg, 4-9.
World's Trio-H. and B., Brooklyn, 4-9.
Wylie, Francis-H. and S., N. Y., 4-9.
Yackley and Bunnell-O. H., New Haven, 4-9.
Young American Quintette-Columbia, Cincinnati, 4-9.
Younes and Brooks-Proctor's, Newark, 4-9.
Zara and Zara-Haymarket, Chicago, 4-9.
ZAZEL AND VERNON-Keith's, N. Y., 4-9.
Zimmer-Avenue, Pittsburg, 4-9.

AL. TRAHERN.

The accompanying is an excellent likeness of Al. Trahern, who began his career as a newspaper reporter in the West, afterward embarking in the theatrical business. About a year ago he resigned from the William A. Brady forces after being in his employ for five years, most part of this time as stage-manager. Mr. Trahern is the husband of Jessie Mae Hall, who recently scored at Proctor's Theatre in a new musical skit entitled The Opening Night, written by Mr. Trahern, who also has written several songs, probably the best known being "In Starlight," "Sweet Clover," "Under Southern Skies," and "In Sunny Africa." Mr. Trahern is writing a musical comedy in which he will star his wife and James A. Kiernan, who for the past two years has appeared in the principal comedy role of Twoodlepinch in Floradora. Mr. Trahern also represents the music advertising department of THE MIRROR and is responsible for the notes and news of popular songs regularly found in that department.

DOWN IN MUSIC ROW.

It is rumored that James Decker has offered Frederick V. Bowers the largest salary ever paid to a ballad singer and that he is to appear with Lew Dockstader next season.

Lydia Hall, at the Trocadero Theatre, Philadelphia, writes W. H. Anstead that "Every Day is Sunday Down at Coney Isle" is a knockout and that everybody in the city is singing it.

J. Cheever Goodwin's poem, "My Star of Love," has been set to music by Geo. Rosey. The result is the birth of a new ballad of such merit that it will be incorporated in the repertoires of the foremost ballad readers in this country.

J. Aldrich Libbey telegraphed the Peerless Publishing Company the other day that "My Beetle's Wedding Day" and "Beneath the Stars and Stripes" have taken San Francisco by storm. These two songs are only repeating the success Mr. Libbey has had in New York, Boston, New Orleans and many other cities.

Sid Perrin has written the lyrics and music for The Jolly Ethiopians, in which Smith and Bowman are appearing in vaudeville.

Fannie Edwards by special request had to sing "Every Day is Sunday Down at Coney Isle" twice at the San Souci last Thursday night, it being a tremendous success. It is published by William H. Anstead.

Ed P. Moran and Seymour Furth have furnished James T. Powers with a splendid number in their last composition, entitled "I Found a Way or I Lost Another Chance to Be a Hero."

James O'Dea and Robert Adams are now with the Whitney Warner Company. O'Dea and Adams have four numbers in The Wizard of Oz and have completed two musical comedies which will be produced shortly.

"Sadie Green," the waltz song which has come to the front as by magic, is making a hit everywhere. The Peerless Publishing Company are hearing of its tremendous success among many singers, including J. Aldrich Libbey, Jack Regan, Florence Emery, Doody and Wells, and Morris Haswell.

Phyllis Gilmore, with the Daniel R. Ryan company, is singing to four and five encores nightly "Ring Down the Curtain," and writes W. H. Anstead, the publisher, "It is the only song in my repertoire I can sing four or five times a week, as the audience never seem to tire of it."

Irving Jones is scoring with "Home Ain't Nothing Like This."

It is said that there are many requests at "The Martha Washington Hotel" for Fay and Oliver's pathetic ballad, "I feel So Very Lonely."

Nellie Hawthorne, who is as remarkable for the originality of her ideas about costuming and staging her songs as she is for the grace and charm with which she renders them, has recently added to her repertoire a little song gem called "My Little Belle of Japan," by Robb and Bratton. In Louisville, Ky., where she has tried the new song with a stage setting made especially for it, she made a tremendous hit, and from now on this song will be the prominent feature of the always delightful performance of this fascinating vocalist.

Cooper and Bailey introduced "In Sunny Africa" at Proctor's Twenty-third Street Theatre last week.

Flo Irwin has recently written a song with Walter Hawley, which M. Witmark and Sons have now in press. It has every element which goes to make a popular song. It is called "She's My Girl all the Year Round." The refrain is catchy with that haunting simplicity which once heard cannot be forgotten: the words of the lyric are natural, and express just what any good fellow thinks of his best girl—in fact, it is just the sort of song which one would expect Miss Irwin to write, as it is full of her own bright personality.

Charles K. Harris is now located in his new offices at 31 West Thirty-first Street.

The Harry Von Tilzer Music Company will shortly be located in their new building at 37 West Twenty-eighth Street. The workmen are now adding the finishing touches. The ladies' professional room is said to have cost $2,000.

One of the best songs of the season is "Annie Laurie's My Sweetheart's Name," published by William H. Anstead. The music by Edward Rogers is exceedingly catchy, and there is no reason why this song should not be a big success.

Felix Feist, author and composer of "On a Starry Night," has reason to be proud of the success that his song has made in so short a time.

Nellie M. Grant, who sailed from America for South Africa a few weeks ago with M. B. Leavitt's company, will continue to use two of the songs which she has scored with, while on her 'round the world trip. They are "You'se De Sweetest Coons Dat's Born" and "I Won't Play Second Fiddle to No Taller Gal," both of which are by Hamilton and Silberberg.

The publishers are getting next season's hits ready for the production.

Morgie Russell, who is at present with the Pekin Stock company, which is touring the South, has moved in the most emphatic manner with

MUSIC PUBLISHERS.

A HIT WITH SOCIETY.
A HIT WITH THE PUBLIC.
A HIT WITH THE PUBLISHER.

This story will make a hit with you, too. You know that nearly every one who can write poetry, and many who cannot, have tried, or are trying, to write a song that will "set the world on fire;" and, as a rule, they say no certain of the success of their effort that the publisher can scarcely get his breath while the author is explaining how good and how great his song is. Of course you cannot blame the poor author for thinking his song is the "best on earth," for if he didn't think that way the chances are he would not have written it. Still, if he was wise, he would allow the publisher to pass his opinion first, and even then, after the song is published, the public should have some say in the matter.

Here's a case that differs from the usual run of things, and one author that didn't tell the publisher it was the "greatest on earth," and demand the "author's name" all over the place. The funny part of it is that THIS author was bound by a wager NOT TO TALK when submitting the manuscript. Imagine the awful strain this author suffered, not being allowed to TALK, and, above all, a WOMAN, and to make it still stronger, a SOCIETY WOMAN. Well, to make the plot clear, the story runs this way: Some time ago (music cue) a gay party of friends were seated in a swell uptown drawing room, when the subject of song writing came up, until finally the lady with the novel ideas wagered that she could write a song in a given time that any well-known publisher would accept at sight. This wager was promptly accepted by the gentleman from Wall Street seated opposite, who is always fond of gambling. A ditty called "Little Dolly Driftwood" was the result of the wager, and Leo Feist was the first publisher who saw the song. He promptly accepted it, and no one is more pleased over the song than he is, for it is a great big hit. Meanwhile the society lady lives in mortal fear that by chance the truth will out, and her exclusive set will disown her for so far forgetting herself as to write a "lowly" song.

Have you heard the song? It's good. Send for it. Leo Feist is the publisher. His address is 134 West Thirty-seventh Street, New York, a few steps west of Broadway.

In answering these advertisements please mention THE MIRROR.

"The Voice of Jehovah," a strictly religious song, and "My Elinore," which has become a stand-by with singers of high class songs.

At a recent dinner concert at the famous Hotel Cecil in London it was noticed that out of twenty numbers on the programme twelve were American compositions, published by an American firm which had only recently established in London a branch of their prosperous New York house. The remainder of the programme was mostly made up of classic music. Consequently it speaks well for the American hustle and enterprise.

Sol Bloom is anxiously awaiting the completion of the Amsterdam Theatre building, in which he will occupy handsome offices.

George Thatcher, the King of Minstrels, has set his seal of approval upon "I'm a Jonah Man," by adding it to his repertoire.

Marion Hildebrandt is making a big hit with the popular waltz song, "While the Moon Shines Bright," and the charming song, "When the Springtime Comes Around."

Stuart Barnes is successful with the late novelty coon song, "Eat, Drink and Be Merry."

"In Sunny Africa" is certainly fulfilling its mission as a popular favorite, judging from the number of persons singing it. Last week the following artists used it in New York city: Manuel Romaine and company, Alphonse and Gaston company, Harry Jocelyn and company, Brigadiers company, Browning Sisters, Cooper and Bailey, Katheryn Miley, Harriet Blake Jones, Madeline Sadol, Nellie Lytton, Mabel Hudson, Helen Valberg, Blossom Seeley, Claude Thardo, Twin Nices, and Irene Mears, with the Newsboys' Quintette.

Murray and Mack, that inimitable team, are getting a lot of harmony and applause out of the popular songs, "When the Springtime Comes Around" and "While the Moon Shines Bright," by Howard, Emerson and Stodehill.

The zenith of Anna Held's triumph in Chicago was testified to by the number of encores she was asked to respond to at the Grand Opera House upon her rendition of "The Maiden with the Dreamy Eyes."

By the way, the Peerless Publishing Company have their offices only a few doors west of THE DRAMATIC MIRROR Building.

The Elinore Sisters, who are to star under the management of James Hude in a farce-comedy written for them especially, write under the date of April 15 that it is their intention to sing "Cloud Faces in the Sky."

James O'Dea has supplied the $10,000 composition, "Hiawatha," with suitable words, and this number promises to be a vocal hit also.

William Le Roy, the Male Melba, is adding to his laurels by the choice selection of his repertoire, which includes "Perchance," and Horwitz and Bowers' "No One But You."

Gustav Luders is evidently gaining fresh inspiration for another "Message of the Violet" in the green and music haunted woods of Germany. In a few weeks the composer will return to America, and will probably convert the notes of the woodland birds into less poetic but more satisfying notes of good American currency.

The singers of popular songs are rapidly returning to town.

Elmer Jerome, the light comedian of A Hidden Crime company, will continue to use "You'se De Sweetest Coon Dat's Born."

"My Ebony Queen" has been introduced by little Irene Meara in Gill and Fitzhugh's A Little Outcast company, and Miss Meara takes several encores on Standish and Silberberg's dainty coon song.

Harrington, the boy wonder, is singing "Hearts Win, You Lose."

Edward Jolly is jollier than ever, jollying his audience with the jolly song, "The Angel with the Rag-time Harp."

"A Lucky Duck," one of the latest of Howard Whitney's compositions, has paddled its way right into the centre of the stream of popularity. Last week when A. H. Rodeman's Philharmonic Orchestra played it in Atlantic City a ripple of laughter greeted the first "Quack! Quack!" which was so cleverly simulated by the music, and at each repetition of this grotesque call of the farmyard clown the laughter grew until there was not a sober or unappreciative countenance in the whole auditorium.

William Redfield has returned from his flying trip to Detroit, where he went in the interests of the Whitney-Warner Company, whose main offices are located in that city.

Joseph Hollander and T. J. Farren, Jr., have placed with the Newton Publishing Company of Chicago a song entitled "Tilly."

MATTERS OF FACT.

Virginia Russell has received many flattering notices for her work as Margaret Knowlton in Lost Paradise, in which she was particularly successful.

Manager James R. Adams, of the Adams Brothers' Own New Attractions, has received the models of the new scenery and tricks which he will use in his production of Humpty Dumpty Out West Among the Indians.

Little Madeline Clark closed a thirty-six weeks' season with A Fatal Wedding (Eastern) on May 2 at Lawrence, Mass.

Ines Shannon and Little Frances and Baby Shannon have just closed the season with the Aubrey Stock company (Western) and are at liberty for the Summer and next season. The children five and eight years old, are said to be among the cleverest in the profession, and Ines Shannon's versatility enables her to play anything she is cast for.

A melodrama for a soubrette star requiring a small cast is offered for sale by the author, "Heart Interest," care this office.

J. H. Bauman, an experienced agent with one-night and repertoire stands, is open to offer for next season. His address is New Castle, Pa.

The first season of the Odeon Theatre, Baltimore, under the management of James Madison, was concluded May 2 after thirty-five weeks of unexampled prosperity. When Mr. Madison leased the house last Summer it was a piece of run-down theatrical property, but by providing an excellent stock burlesque company and catering liberally to the public the fortunes of the Odeon were soon in the ascendancy again. A few of the many stars who trod the Odeon boards during the season just ended were Harry Le Clair, Tascott, H. V. Fitzgerald, Madeline Burdette, Annie Carter, May Orletta, Joe Bernstein, Cuban Wonder, etc., etc. The closing company was as follows: Harry Montague, Caroline Duncan, Harry Devine, Belle Williams, Mlle. Ordiar, Ed Morris, Tommy and Laura Harris, Louise St. Claire, William C. Cushman, Cora Rogers, Little Marguerite, Camille Calhoun, Agnes Castle, and Alice Moore. The Odeon will reopen on Sept. 12, under its present management, with a stock burlesque company as heretofore.

The Millionaire Tramp (Western) closed a very successful season at Appleton, Wis., Sunday, May 3. A number of the cast will be with the same attraction next season, while others will be with the Russell-Hollingshead and Walters Brothers' productions.

Scenery of all descriptions in good condition is wanted by "Repertoire," care this office.

William H. Woodside, with My Friend from India, invites offers for the Summer and next season. He should be addressed en route.

James Casey and Maggie Le Clair have closed with Warner and Altman's A Montana Outlaw company and have signed for next season with Reilly and Woods for their new musical farce-comedy, The Funny Mr. Dooley.

MUSIC PUBLISHERS. | MUSIC PUBLISHERS.

"The Boys Are Coming Home To-day."

By PAUL DRESSER.

If you don't think it is a good one, come in and hear it. Some folks compare it to the "Blue and the Gray." At any rate, it will be sung by the "SAME OLD CROWD." Give it a whirl.

Will be glad to have you come in and look it over.

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ONLY A SOLDIER BOY.
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Songs, Sketches, Plays
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LEE OREAN SMITH
Composer and Arranger

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Could You be True to Eyes of Blue,
If You Looked into Eyes of Brown.
GREATER THAN EVER. ADDRESS 43 WEST 29TH STREET, NEW YORK.

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WRITERS OF THE LATEST CRAZE,
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The Man Who Wrote
"YOU CAN'T FOOL ALL THE PEOPLE ALL THE TIME."
My Latest—"Dat's Jee What Ex-pe-ten-tie-i-sue Means"
Will Be Out Soon.
My Address, 1260 BROADWAY, N. Y.

ED. ROGERS' LATEST, AND A PERFECT KNOCK OUT! SEND AT ONCE.
Annie Laurie's My Sweetheart's Name.
RING DOWN THE CURTAIN, I CAN'T SING TO-NIGHT. Brennan and Story's Best. Will Live Always.
Prof. copies and Orchestrations free. W. H. ANSTEAD, 31 W. 28 St., New York City

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HOWLEY, HAVILAND & DRESSER.

JOSEPH S. NATHAN,
Musical Director, Composer and Arranger.
Composer of Silted Sweetness, La Petite Waltzes.
With AM. ADVANCE MUSIC CO.

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By LEO WOOD and AL. LA RUE.
Address CHAS. K. HARRIS, 31 W. 31st St., N. Y.

Theodore F. Morse
Writer of "I've Got My Eyes on You," "Little Boy in Blue," "Same Old Crowd," etc.
With Howley, Haviland & Dresser, 1260 Broadway, N. Y.

Hughie Cannon
Writer of "Won't You Come Home, Bill Bailey?" "Just Because She Made Them Goo Goo Eyes."
With Howley, Haviland & Dresser, 1260 Broadway, N. Y

WM. M. REDFIELD
With WHITNEY WARNER CO.
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"Just Give Them My Regards."
By BARTLEY C. COSTELLO.
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ONLY A CARNATION

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CORRESPONDENCE

(Continued from page 6.)

[illegible] Rip Van Winkle April 25; satisfaction to good business. David Harum 26; pleased large audience. The Evil Eye 29 to fair house. Adelaide Thurston 11 in At Cozy Corners.

ROOSEVELLEVILLE.—SHATTUCK OPERA HOUSE (Charles C. Smith, mgr.): Rogers's U. T. C. April 26; very large. Adelaide Thurston in At Cozy Corners April 28; for the second time; large house; receipts, splendid. Paul Gilmore presented The Tyranny of Tears 29; to very large and appreciative audience.

TROY.—GREENWOLD OPERA HOUSE (H. Reis, mgr.): On the Suwanee River April 27-29; fair business; big week in the Parlor Match. James Allen Dearer Heart co. 4-6.——SAND'S OPERA HOUSE (M. Reis, mgr.): Gertrude Coghlan 27; fine audience. Rose Hamlin 28; fair house.

AUBURN.—CURTIS OPERA HOUSE (E. S. Nevins, mgr.): Isabel Irving April 27 pleased large audience. Among Those in Silhouette 28; fair business. Jessie and Wesley Ja to good house. Hi Hubbard 2; fair audience. Clara Turner 4-6. Thomas E. Shea 11-13.

BUDGE.—OPERA HOUSE: Man to Man April 27; fair house. Leander the Lass 28; fair production to good business. All Star Amusement co. (local): very satisfactory entertain to good audience.——ITEM: Robert Mantell in The Sign of the Cross will open the Kiaf Theatre 8.

ONEIDA.—THE MUNROE (E. J. Preston, mgr.): Golden and Wall's Minstrels April 25; good house; pleased satisfaction. The Eleventh Hour 28; full house; satisfactory performance. Thomas Jefferson 4 opened; Shadow Fiddler 11. Knickerbocker Stock co. 13-16. Hi Hubbard 22.

OSWEGO.—OPERA HOUSE (E. C. Gano, mgr.): Among Those Present April 25; large satisfied audience. A Hoosier Daisy 26; good play; fair house. Mary of Magdala 29; large business. Richard Carvel 2. Old Limerick Town 9. Kirke La Shelle Opera co. 11.

LYONS.—MEMORIAL THEATRE (Burt C. Gibson, mgr.): When We Were Twenty-one April 24; fine performance to fair audience. Hunting for Hawkins 26; small house; performance fair. Gorton's Minstrels 29 pleased fair audience.

ONEONTA.—NEW THEATRE (Ralph P. Stoddard, res. mgr.): Laura Biggar in East Lynne April 25 to fair house; failed to give satisfaction. Atlanta (local) 29 pleased good house. Gertrude Coghlan 30. A Homespun Heart 7.

PORT JERVIS.—CASINO THEATRE (O. S. Hathaway, mgr.): The Denver Express April 25 pleased; fair business. Junior Order American Mechanics' Minstrels (local) 29, 30. Dilger-Cornell co. 4-9.

PLATTSBURGH.—THEATRE M. H. Farrell, mgr.): Rip Van Winkle April 25; satisfaction to good business. David Harum 26; pleased large audience. The Evil Eye 29 to fair house. Adelaide Thurston 11 in At Cozy Corners.

BOONVILLE.—COMSTOCK OPERA HOUSE (Trafford and Sawyer, mgrs.): Quinlan and Wall's Minstrels April 27; good house; excellent performance. A Homespun Heart 30. High School Prize Contest 3.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): The Belle of New York April 24 pleased good house. Thomas Jefferson in Rip Van Winkle 30. Gertrude Coghlan 12.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): Gorton's Minstrels April 26; fair house. The Eleventh Hour 27 pleased good house. Gertrude Coghlan in Alice of Old Vincennes 7.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): In Convict Stripes April 29; good production. Business Men's Carnival 4, 5 (local). Ghosts 11. Hi Hubbard 22.

WELLSVILLE.—BALDWIN'S THEATRE (R. W. Glanche, mgr.): Masque Minstrels April 29 (local). Hi Hubbard 9. Howe's Moving Pictures 11. Gorton's Minstrels 16.

CLYDE.—OPERA HOUSE (Wallace and Gilmore, mgrs.): In Convict Stripes April 24 pleased small house. Gorton's Minstrels 29; largest house of season pleased.

NORWICH.—CLARK OPERA HOUSE (L. R. Bassett, mgr.): Myles Murphy in Saucy Jack Barry April 29 pleased packed house. Barlow and Wilson's Minstrels 8. Howe's Moving Pictures 30.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Leaving the Loop April 27 pleased; business good. Virginia Harned 30. Thomas Jefferson 1. The Toreador 5. The Starbucks 9.

ITHACA.—LYCEUM (M. M. Guttstadt, mgr.): The Starbucks 5. Henry Brothers 7. The Bostonians 11. Blanch Walsh 12. Richard Mansfield 19. Mrs. Patrick Campbell 20.

HAVERSTRAW.—WALDRON OPERA HOUSE (William Waldron, mgr.): An American Gentleman April 28 pleased fair house.

LOWVILLE.—OPERA HOUSE (W. H. Eggleton, mgr.): The Eleventh Hour April 28; light house; excellent satisfaction. A Homespun Heart 3 canceled.

LE ROY.—NEW OPERA HOUSE (J. A. Maloney, mgr.): Hunting for Hawkins 1. Edwin H. Frye 7. Slaves of Passion 9.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): Metropolitan Stock co. 4-9. Marguerite Sylva 6. Byrne Brothers Eight Bells 11.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): Homespun Hearts April 22; good performance; light business. Rip Van Winkle 7.

OWEGO.—WILSON OPERA HOUSE (Wallace and Gilmore, mgrs.): Saucy Jack Barry; very small house. The Crisis April 30. Quinlan and Wall's Minstrels 6.

ST. JOHNSVILLE.—WHYLAND OPERA HOUSE (Mrs. Charles Whyland, mgr.): Dolan's Extravaganza 12, 13. Duffy's Jubilee 18. Allen Villair 20.

PERRY.—AUDITORIUM (Cole and Stainton, mgrs.): Thomas Jefferson in Rip Van Winkle 6.

NORTH CAROLINA.

GREENSBORO.—GRAND OPERA HOUSE (H. H. Tate, mgr.): Payton Sisters co. April 20-25. Plays: The Sign of His Father, Flirtation, Bound by an Oath, Kathleen Mavourneen, and For Her Child's Sake; co. and business fair. All the Comforts of Home (local) 29. Boston Festival Orchestra 2.

CHARLOTTE.—ACADEMY OF MUSIC (J. S. Ilery, local mgr.): Said Pasha April 24 (local) pleased large audience. Joseph Jefferson 29 in Rip Van Winkle; largest house of season; audience delighted.

NORTH DAKOTA.

FARGO.—THEATRE (C. P. Walker, mgr.): Finnigan's Ball April 27. The Darkest Hour 29. Effie Ellsler in When Knighthood Was in Flower 1. Rose Coghlan in The Second Mrs. Tanqueray 4. The Fatal Wedding 11. Are You a Mason 18. Pond's Stock co. 15, 16. Eastern Star Lady Minstrels 19. The Western Girl 20. At Piney Ridge 22. Ole Olsen 30. Nance O'Neil June 1.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Old Maids' Convention (local) April 28. Pond's Stock co. 29-2. The Darkest Hour 5. Rose Coghlan 7. A. O. U. W. entertainment 19. Pete Baker 20. Ethel Tucker Stock co. 25-30.

GRAFTON.—GRAND OPERA HOUSE (H. L. Hansmann, mgr.): Finnigan's Ball 1. The Darkest Hour 4.

MANDAN.—OPERA HOUSE (W. D. Kenneley, mgr.): The Darkest Hour April 27. Dark 28-6.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, mgr.): Rose Coghlan in The Second Mrs. Tanqueray 2.

OHIO.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): Other People's Money 5.——ITEMS: Frank Powers, after two weeks' visit home, has resumed tour as stage carpenter with When the Bell Tolls.—Frank Bechtolt, lithographer with Market Square Theatre, has joined the advance brigade of Pawnee Bill's Wild West as lithographer.

WILLIAM H. McGOWN.

DAYTON.—VICTORIA THEATRE (Lee M. Bode, mgr.): Rogers Brothers April 22 to capacity; disappointing. The Little Princess 5. Burton Holmes 6. E. H. Sothern 11 will close the regular season.——PARK THEATRE (Harry E. Feicht, mgr.): The Volunteer Organist 23-25; S. R. O. pleased. A Texas Steer 27-29; S. R. O.; good satisfaction. Ten Ten Door 4-6. Pennsylvania 7-9. The Burglar and the Waif 11-13 will close the regular season.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Meese, mgr.): King Dodo April 11; S. R. O. pleased. Adelaide Thurston in At Cozy Corners 14; more than pleased. Hearts of Oak 17; fair business; satisfaction. Jefferson De Angelis 20; fair business and co. The Sign of the Cross 22; good business; excellent co. Himmelein's Imperial Stock co. 27-2. The Sign of the Cross (return) 3.

CAMBRIDGE.—COLONIAL THEATRE (Charles D. Miller, mgr.): Hearts of Oak April 24; fair attendance; performance good. Human Hearts 1.——HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): Kinsey Comedy co. 22-25. Plays: In the Shades Gallery, A Man of Mystery, and A Soldier's Sweetheart; fair attendance pleased. Old Josh Skinner 28. Manhattan Stock co. 29-2.

WARREN.—OPERA HOUSE (Dana Brothers and Locke, lessees): Ben Hur Picture April 22; small house; pictures crude. Weary Willie Walker 29; fair house; satisfaction. A Jolly American Tramp 11.——ITEMS: The management of Dana Brothers has secured [illegible] for twelve years, to Dana Brothers and Locke.

YOUNGSTOWN.—OPERA HOUSE (Rayess Bush, mgr.): Louis James and Frederick Warde in The Tempest April 25; packed house pleased. The Letter B; B. R. O. Rosabel and Quaid. Paul Gilmore in The Tyranny of Tears 26; fair house. Francis Wilson in The Traveler; capacity secured. Agnes Knox 27 to capacity. William Farnum 29. The Smart Set 1. The Cowboy and the Lady 2.

ZANESVILLE.—SCHULTE OPERA HOUSE (H. W. Ross, mgr.): Hearts of Oak April 22 drew well and pleased. Human Hearts 29.——WELLER THEATRE (J. G. Rayland, mgr.): When Johnny Comes Marching Home 27-29 to capacity; excellent co.

AKRON.—NEW COLONIAL THEATRE (H. Reis, prop.): Francis Wilson in The Traveler April 24; co. fine; large audience. Arizona 27-29; co. excellent; fair business. Leon Herrmann in The Murphy 28.——GRAND OPERA HOUSE (T. K. Allanach, mgr.): A Texas Steer 22-26; co. and business very good. Hagenbeck's Animals 27-2; animals fine; fair business.

HAMILTON.—THE JEFFERSON (Tom A. Smith, mgr.): The Prisoner of Zenda April 24; large audience pleased. Pittsburg Orchestra 26; excellent concerts to fair business. Other People's Money 4.——ELKS' OPERA HOUSE (Tom A. Smith, mgr.): A Country Time 26; fair business; poor performance. Miss New York, Jr., 6.

MANSFIELD.—MEMORIAL OPERA HOUSE (Bowers and Mickley, mgrs.): Innocent Beauties Burlesque co. April 26; fair performance to good business. Irving French co. 27-29 in A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship to well filled houses. Leon Herrmann 7.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): Lulu Glaser in Dolly Varden April 24; good house; very appreciative. When Johnny Comes Marching Home 1.——ITEMS: The Grand will close 1.—Spring Grove Casino will open for the Summer 24.

STEUBENVILLE.—GRAND (W. R. Lippe, mgr.): Kittles' Band April 25 pleased fair houses. Lulu Glaser 25 captivated an immense house. A Hidden Crime 27. Thelma 1. Human Hearts 2. The Sign of the Cross 9. Resurrection 23.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): The Prisoner of Zenda April 22; fair business; good co. E. J. Carpenter's For Her Sake 24; poor business; good co. The Star Boarder 25 pleased fair audience.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.): E. J. Carpenter's For Her Sake April 22 pleased fair audience. Boose-Yaki co. 27, 28 mystified large audiences. Kinsey Komedy co. open indefinite.

ZANESVILLE.—SCHULTE OPERA HOUSE (H. W. Ross, mgr.): Hearts of Oak April 22 drew well and pleased. Human Hearts 29.——WELLER THEATRE (J. G. Rayland, mgr.): When Johnny Comes Marching Home 27-29 to capacity; excellent co.

FIQUA.—MAY'S OPERA HOUSE (George T. Brashear, mgr.): Richards and Pringle's Minstrels April 22; large business pleased. Arizona 26; crowded house; good performance. The Prisoner of Zenda 9. Mrs. Jack 12.

WASHINGTON COURT HOUSE.—OPERA HOUSE (George L. Chenault, mgr.): The Prisoner of Zenda April 28 pleased large house. The Star Boarder 27; good house; performance fair. House closed for season.

CONNEAUT.—WELDON OPERA HOUSE (Paull Brothers, mgrs.): A Texas Steer April 20; good business. Weary Willie Walker 27; large audience; co. fair. A Lovely Day for a Walk 1.

LORAIN.—VERBECK THEATRE (F. E. Johnson, mgr.): Klark-Scoville co. April 20-29 pleased large audiences. The Cowboy and the Lady 1. Leon Herrmann 9. The Tide of Life 10.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): A Hidden Crime April 29 pleased fair audience. R. J. Carpenter's For Her Sake 5.

WILMINGTON.—OPERA HOUSE (Walker and Walker, mgrs.): The Minister's Son April 24 pleased good house. The Prisoner of Zenda 2. My Friend from India 9.

CANTON.—THE GRAND (M. C. Barber, mgr.): Francis Wilson in The Toreador April 25 pleased large audience. Innocent Beauties Burlesque co. 27; large house; performance very poor. Arizona 30.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): A Railroad Jack April 29 pleased large house. Irvin French 4-6. The Prisoner of Zenda 13.

MARIETTA.—THEATRE (L. M. Locke, mgr.): Alberta Gallatin in As You Like It April 30. The Sign of the Cross 6. The Chaperons (return) 11 will close the season.

LIMA.—FAUROT OPERA HOUSE (R. F. Maxwell, mgr.): Richards and Pringle's Minstrels April 28 pleased S. R. O. My Friend from India 25. Kirmess (local) 29. The Peddler's Claim 30.

MT. VERNON.—WOODWARD THEATRE (H. L. Bowers, mgr.): A Hidden Crime April 29; very poor performance; fair house. R. J. Carpenter's For Her Sake will close the season 12.

IRONTON.—MASONIC OPERA HOUSE (H. F. Ellsberry, mgr.): Carpenter's For Her Sake April 26; Small house; very good performance. The Man from Mexico 7.

CHICAGO JUNCTION.—OPERA HOUSE (S. C. Bumbaugh, mgr.): Dark. Weary Willie Walker April 30.

URBRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Professor Heber's Picture Show April 28.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): Alberta Gallatin in As You Like It April 25 pleased packed house. Other People's Money 2.

BOWLING GREEN.—CHIDESTER THEATRE (Kate Rudolph, mgr.): My Friend from India April 24 pleased light house. Colonial Opera co. 1.

JACKSON.—GRAND OPERA HOUSE (F. M. Stevenson, mgr.): The Man from Mexico 11.——CRESCENT OPERA HOUSE (Guy Ruf, mgr.): Dark.

NEWARK.—AUDITORIUM (J. B. Rosebrough, mgr.): Human Hearts April 29. The Smart Set 2. Louis James and Frederick Warde in The Tempest 12.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, mgr.): Klarke-Scoville co. April 27-2 opened in The Power of Man to large house; co. fair. Eight Bells 6.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): E. J. Carpenter's For Her Sake April 30.

BELLEFONTAINE.—GRAND OPERA HOUSE (S. B. Thompson, mgr.): Other People's Money 6. Miss New York, Jr., 7.

XENIA.—OPERA HOUSE (C. S. McClellan, mgr.): The Star Boarder April 24; fair. A Breezy Time 27; good.

NAPOLEON.—OPERA HOUSE (J. M. Hieger, mgr.): Who Is Who 9.

NELSONVILLE.—THEATRE: E. J. Carpenter's For Her Sake 2.

NORWALK.—GARDINER MUSIC HALL (W. G. Gilger, mgr.): A Railroad Jack April 30 closed house.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): The Prison of Zenda 7.

COSHOCTON.—OPERA HOUSE (Miller and Robinson, mgrs.): Dark.

OREGON.

PENDLETON.—FRAZER'S THEATRE (Baker and Welch, mgrs.): C. B. Hanford in Much Ado About Nothing April 20; crowded house; performance excellent. Mrs. Bruce in Uncrua 26; good. John Griffith in Macbeth 28.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, mgr.): Ole Olsen April 27; very good performance to small house. Harry Corson Clarke in His Absent Boy 27. California 30.

OKLAHOMA TERRITORY.

SHAWNEE.—OPERA HOUSE (Becker Brothers, mgrs.): Carnavenax, hypnotist, April 20-22; good performance; fair business. Old Arkansaw 28.

EL RENO.—OPERA HOUSE (J. H. Warren, mgr.): The Wesleyen Quintette April 21; good house.

PENNSYLVANIA.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): The Village Parson April 16; excellent satisfaction; fair business. Rudolph and Adolph 17 amused large audience. Howe's Pictures 18; large audiences. James K. Hackett and excellent co. in The Crisis 20; full house. Phelan Stock co. 21-23 and 25; fair business; co. very good. Plays: A Southern Romance, A Wife's Devotion, The Moth and the Flame, Forgiven, Camille, A Bachelor's Honeymoon, Called Back, and The Power of the Cross. Jerome Sykes in The Billionaire 24 to S. R. O.; fine co. The Duchess of Devonshire 27; well presented by Adelaide Fitz-Allen (ushers' benefit); good business. Joe Nobles' Minstrels (local) 29 to S. R. O. The Two Sisters 2. Laura Biggar 6. Mrs. Fiske in Mary of Magdala 7. Blanche Walsh in Resurrection 9.

JOHNSTOWN.—CAMBRIA THEATRE (J. C. Mishler, mgr.): Are You a Mason April 23. Kathryn Kidder in As Rye for an Rye 24. Lyman H. Howe's Pictures 25. Kilties' Band 27. The Smart Set 28. Black Patti Troubadours 29. King Dodo 30. Hearts of Oak 1. In Gay Paris Burlesquers 2. Philharmonics, with Ben Davies, 4. Harry Lacy Vaudeville co. 5. The Burgomaster 6. Thelma 8. Winchester 12. Wards and Jeanes in The Tempest 13. A Railroad Jack 15. Resurrection 16.——JOHNSTO[illegible]

OPERA HOUSE (J. C. Mishler, mgr.): Clara Turner Stock co. 22-2 closed with Sally Vardon. Nell Gwynne, Resurrection, and The Fair Rosie. Wilbur Mack co. 27-2 opened with A Prisoner of War. Other plays: Rosedale and A Gay Bachelor. Human Hearts 5.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Myles Murphy in Saucy Jack Barry April 25; good house pleased. Laura Biggar in East Lynne 26; large audience; good performance. The Burgomaster 28; capacity secured. Kidney and Shannon 29. Paul Gilmore 2.——CADEMY OF MUSIC (A. J. Duffy, mgr.): Cozzey Stock co. 24-29; good business; capable co. Plays last part of week: Lost in Siberia, His Own Within, Ladies of Tennessee, and The War of Wealth. Wills Brothers' Comedy co. 27-29; large business secured. Plays: Atlantic City, Two Old Cronies, Seven Friends, and Jolly Hooligan. Kiss of the Coal Fields 30-2.——DIXIE'S (Henry F. Dixie, mgr.): Mrs. Flynn 6.——ARMORY (Fred C. Hand, mgr.): Ed Hunter, Sheffles and the Metropolitan Orchestra 29 scored big hit.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, mgr.): Cook-Church co. April 24, 25, 27-29; good co.; co. strong. Plays: An Actor's Romance, Land of the Midnight Sun, For Honor and Honor, The White Squadron, The Power of Love, The Midnight Alarm, and The Police Patrol. The Sign of the Cross 22 pleased S. R. O. Hearts of Oak 29; good business and performance. As You Like It 1. Thelma 2.——NEW CITY OPERA HOUSE (E. H. Sackville, mgr.): Manhattan Stock co. 20-22 in The Deadwood. Wanted a Wife, and A Debt of Honor; pleasing performances to fair business. In Gay Paris 1.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, mgr.): Kathryn Kidder presented An Rye for an Rye April 25 to large and enthusiastic audience. Gay Paris Burlesquers 27, 29; fair performances to good business. King Dodo 29 pleased packed house. Black Patti Troubadours 30; large attendance. Harry Lacy Vaudeville co. 1. Hearts of Oak 2. Wilbur Mack co. 4-6. The Burgomaster 8. Thelma 11. Winchester 12. King of the Coal Fields 13. Frederick Wards and Louis James 14.

LANCASTER.—FULTON OPERA HOUSE (Yeckley and Klein, mgrs.): The Convict's Daughter April 24; satisfaction to light houses. The Burgomaster 25; strong co; large audiences. E. V. Phelan Stock co. 27-2; one of the strongest repertoire cos. this season; large audiences. Plays: A Wife's Devotion, Forgiven, A Southern Romance, The Power of the Cross, Camille, A Bachelor's Honeymoon, Called Back, Parson Jim, and The Paymaster. The Tyranny of Tears 6. Blanche Walsh 8. Corse Payton's Comedy co. canceled 11-16. Lulu Glaser 20.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Davidson Stock co. closed week's engagement April 25 to fair results. Plays last half of week: Humbug, She Couldn't Marry Three, Panchon, the Cricket, and Penguin Ridge. The Two Sisters 27 pleased small house (return). The Duchess of Devonshire 28; fairly pleasing performance to light business. Paul Gilmore in The Tyranny of Tears 4. Jefferson De Angelis in The Emerald Isle 7.

WILKES-BARRE.—THE NESBITT (Harry Brown, mgr.): Myles Murphy in Saucy Jack Barry April 27; poor play; small topheavy house. The Burgomaster 28; fair house well pleased. Laura Biggar in East Lynne 29, 30 to fair business. Paul Gilmore in The Tyranny of Tears.——GRAND OPERA HOUSE (Harry Brown, mgr.): The King of the Coal Fields 27-29; good business. Willis Brothers Comedy co. 30-2.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, mgr.): The Belle of Veroune (local) April 22, 24; good attraction. The Tide of Life 25 closed the season; pleased fair business.——ITEM: The Belle of Veroune was written by Benn Eyster, of this place, and proved to be a drama of more than passing notice.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, mgr.): Jerome Sykes in The Billionaire April 25; S. R. O. pleased. Pickings from Puck 26; good house pleased. Clara Turner co. 27-2 opened to good house; co. strong. Jefferson De Angelis 4. Davidson Comedy co. 5-10. Blanche Walsh 11. Gay Paree Burlesquers 13.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, mgr.): Best Ever Minstrels (local) April 27; large house pleased. The Two Sisters (return) 28; fair house. Ithaca Band 30 canceled. Winchester (return) 5. The Burgomaster 7.——HERSKER'S OPERA HOUSE (F. H. Waite, mgr.): The Great Coal Strike (local) 30; good business.

READING.—TEMPLE THEATRE (C. A. Bird, mgr.): Harry Lacy in Bob Hackett's Pajamas and Why Willie Wynn Won April 28; performance good. Blanche Walsh in The Resurrection 7.——ACADEMY OF MUSIC (John D. Mishler, mgr.): The Burgomaster 24. The Billionaire 25. The Smart Set 27. Winchester 29.

UNIONTOWN.—GRAND OPERA HOUSE: The Sign of the Cross April 24; good business; co. excellent. Black Patti Troubadours 25 pleased large audience. The Smart Set 29. Hearts of Oak 30. King Dodo 1. Jack Munro 6. Ben Ton Burlesquers 7. As You Like It 8. The Chaperons (return) 14. Winchester 16.

SHARON.—MORGAN GRAND OPERA HOUSE (L. S. Morgan, mgr.): Jefferson De Angelis April 25 pleased large audience. Colonial Moving Picture co. 26. Hello, Bill 25; good co.; large house. Bryan Stock co. 27-2 opened in Lost and Won to good house. Other plays: A Royal Reception and Moths of Society first half of week. My Friend from India 4.

NORRISTOWN.—GRAND OPERA HOUSE (Fred W. Allen, mgr.): Winchester pleased fair audience. Harry Lacy co. April 25; medium business. Maude Hillman co. 27-2. Plays first half of week: Duchess Du Barry, Reaping the Whirlwind, and Gettysburg; good business; co. above average. The Burgomaster 4. Davis Extravaganza 21, 22.

YORK.—OPERA HOUSE (R. C. Penta, mgr.): Howe's Moving Pictures April 23; fair house. Garside, Conditt and Mack Stock co. 27-2 in Forgiven, Two Orphans, A Man of Mystery, A Dumb Witness, An Unlimited Liar, Master and Man, and Jesse James to fair business. Welsh Brothers' Railroad Shows 24, 25 to good business.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, mgrs.): The Two Sisters April 22; small but pleased audience. The Duchess of Devonshire 25; small business; appreciative audience. The Burgomaster 27; a good and enthusiastic audience. Jefferson De Angelis 30. Stuyvelle's Romeo and Juliet 2.

PITTSTON.—LYRIC THEATRE (H. J. Sinclair, res. mgr.): King of the Coal Fields April 22; poor house and performance. Saucy Jack Barry 24; very poor performance to good business. Stetson's U. T. C. 27 pleased S. R. O. Conroy and Mack 30-2. Wine, Woman and Song 4. Barlow and Wilson's Minstrels 5.

BETHLEHEM.—GRAND OPERA HOUSE (C. B. Stevens, bus.-mgr.): Lehigh University Mustard and Cheese Dramatic Association, presenting Alabama, April 25 to good business. Harry Lacy co. 27 partly pleased; poor business. The Duchess of Devonshire 29; small business. Laura Biggar in East Lynne 2.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): Black Patti Troubadours April 24; packed house; splendid performance. Hearts of Oak 29. Howe's Moving Pictures 1. Gay Paris Burlesquers and Jack Munro 4. Alberta Gallatin in As You Like It 7. The Great Coal Strike 8.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, mgr.): Ernest Gamble Recital co. 24 made a mistake and appeared at Phillipsburg, N. J., instead of Pennsylvania; will fill date here 30. Barlow and Wilson's Minstrels 25 pleased fair house. Shayne Stock co. 27-29 canceled.

BEAVER FALLS.—LYCEUM THEATRE (Sanson Hanauer, mgr.): A Hidden Crime April 23; co. and business good. The Slaves of Passion 24; co. and business fair. The Great Dudleys 2. As You Like It 4.——SIXTH AVENUE THEATRE (Medley and Rohrkaste, mgrs.): Dark.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): King Dodo April 24; good co. to S. R. O. Louis James and Frederick Warde 27 in The Tempest to fair business. Francis Wilson in The Toreador 28; fine co. to fair attendance. The Rogers Brothers in Harvard 4.

LEBANON.—FISHER ACADEMY OF MUSIC (George T. Spang, mgr.): Davidson Stock co. April 27-2 in The Great Diamond Robbery, Jim the Penman, Strange Adventures of Miss Brown, Humbug, The Hearts of Erin, She Couldn't Marry Three, and My Mother-in-Law.

NEW CASTLE.—OPERA HOUSE (Jacob F. Geninger, mgr.): Black Patti Troubadours April 22; good performance and house. Jefferson De Angelis in The Emerald Isle 24 pleased packed house. Kilties' Band 25; good performance and house. Human Hearts 5. Howe's Moving Pictures 6. The Dudleys 7-9.

TYRONE.—ACADEMY OF MUSIC (H. K. Hambly, mgr.): Howe's Moving Pictures April 24; very entertaining to large house. Gay Paris Burlesquers 29 failed to please. Harry Lacy 30 failed to appear. A Turkish Texan 3. Thelma 12. Resurrection 14. As You Like It 20.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Hausmann, mgr.): The Burgomaster April 22; very good business. Willis Brothers' Musical Comedy co. 24, 25; fair business. Plays: In Atlantic City, Two Old Cronies, and Jolly Hooligan.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): King Dodo April 23 pleased crowded house. Jefferson De Angelis in The Emerald Isle 25; large attendance delighted. The Great Dudleys 29, 30. The Sign of the Cross 15.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, mgr.): Wilbur Mack co. April 20-25 in The Midnight Flood, A Gay Bachelor, and Roanoke; fair business and performances. A Lovely Day for a Walk 29. Human Hearts 4.

CARLISLE.—OPERA HOUSE (W. H. Bretz, mgr.): Edison's Moving Pictures April 24, 25 pleased fair houses. The Tide of Life 27; fair performance and business. Foxy Grandpa 29; excellent co.; business fine.

BRADFORD.—WAGNER OPERA HOUSE (Fred W. Wagner, mgr.): Adelaide Thurston in At Cozy Corners April 24; large house. King Dodo 27; large audience. The Emerald Isle 29; crowded house. Jessie and Wesley 2.

ST. MARYS.—TEMPLE THEATRE (John S. Speer, mgr.): Porter J. White in Faust April 25; performance and house fair. A Turkish Texan 1 canceled. Colonial Moving Picture co. 4. Gorton's Minstrels 12.

OIL CITY.—OPERA HOUSE (George R. Verhoff, mgr.): Louis James and Frederick Warde April 25 in The Tempest; masterly production; finely staged; large audience. Slaves of Passion 30. The Dudleys 1. The Tide of Life 11.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): A Runaway Match April 25; small audience. Foxy Grandpa 26; S. R. O.; co. good. Romeo and Juliet 4. Winchester 8.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, mgr.): Van Dyke and Eaton co. April 27-29 in A Lion's Heart, Held by the Enemy, and Across the Desert; pleasing good houses.

KANE.—TEMPLE THEATRE (A. R. Cole and S. W. Sweely, mgrs.): Colonial Motion Picture co. April 29; good entertainment to fair house. The Tide of Life 9. Gorton's Minstrels 11.

COLUMBIA.—OPERA HOUSE (James Crowthers, mgr.): The Drummer Boy of Shiloh April 22-25 (local); crowded houses. Foxy Grandpa 26; fair business pleased.

KITTANNING.—GRAND OPERA HOUSE (A. C. Billinger, mgr.): Pickings from Puck April 20 delighted large house. Porter J. White's Faust 24 pleased good house. Season closed.

DU BOIS.—AVENUE THEATRE (A. P. Wagner, mgr.): King Dodo April 28; S. R. O.; satisfactory performance. A Turkish Texan 2 (return). Colonial Motion Picture co. 5. Shayne Stock co. 7-9.

GLYPHANT.—OPERA HOUSE (Gibbons and Gamble, mgrs.): King of the Coal Fields April 22; fair house. The Tide of Life 26. Conroy and Mack 7-9. Romeo and Juliet 12.

MT. CARMEL.—OPERA HOUSE (Geo. Gould, mgr.): The Tide of Life April 28; fair co.; poor house. Alice Carey Concert co. 29; good business and house. Ollie Halford co. 30-2. Winchester 6.

LANSFORD.—OPERA HOUSE (Barron and Kline, mgrs.): Elks' Own Minstrels April 24, 25; packed house. The Two Sisters 29; fair house. Winchester 6. Romeo and Juliet 13.

NEW KENSINGTON.—OPERA HOUSE (J. G. Becher, mgr.): Allen Vallair April 22, brief Shakespeare 11.——ITEM: Opera House will close 11.

PUNXSUTAWNEY.—OPERA HOUSE (A. G. Billinger, mgr.): Pickings from Puck April 25; S. R. O.; fair co. Are You a Mason 26; fair house pleased.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): A Crazy Idea April 22 (local); very pleasing performance to fair house. Closed the season.

GREENSBURG.—KEAGGY THEATRE (H. G. Curren, mgr.): Howe's Moving Pictures April 26. The Sign of the Cross 4. Winchester 8.

WAYNESBURG.—OPERA HOUSE (J. W. Nicholl, mgr.): Hearts of Oak April 27; large house pleased.

FREELAND.—GRAND OPERA HOUSE (J. J. Mc-Menimen, mgr.): Best Lynne April 22; fair business. Foxy Grandpa 27 pleased large audience.

BUTLER.—PARK THEATRE (George N. Bowhalter, mgr.): Hello, Bill April 24; excellent. Wine 25; good house. David Garrick Casell 27, 28.

WELLSBORO.—RACHE AUDITORIUM (Hertz and Durtt, mgrs.): Gorton's Minstrels 6.

MERCER.—ORR'S OPERA HOUSE (Charles P. Byers, mgr.): Dark.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bell, mgr.): Fiddle-Dee-Dee April 22; strong co. to good business. Watson's Oriental Burlesquers 24; disappointed fair house. When Women Love 27; fair performance to light attendance. Mildred Holland in The Lily and the Prince 5. Kelcey and Shannon in Sherlock Holmes 8.

WOONSOCKET.—OPERA HOUSE (Cook & Gordon, mgr.): When Women Love April 22; good house. Creatore 24; S. R. O. Richard Carvel 27; good business pleased. Local 28. Mildred Holland 30; good house. Chinese co. 1. Peck's Bad Boy 2.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Watson's Oriental Burlesquers April 25; fair performance to good house; closing season of house.

WESTERLY.—RIVEN'S OPERA HOUSE (C. B. Riven, mgr.): A Happy Tramp April 25; fair co. and house. Louis Mann 6.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (Smithdeal and Brown, mgrs.): Joseph Jefferson in Rip Van Winkle April 28; S. R. O.; performance excellent.

SOUTH DAKOTA.

YANKTON.—THEATRE (Fred Mackintosh, mgr.): The Game Keeper (return) April 25; crowded house; performance excellent. A Rare Day 4. Stetson's U. T. C. 7. Andrews Opera co. in Martha 12.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheetz, mgr.): The stock co. in The Crust of Society April 20-25 pleased good houses. A Noble Outcast 22 (Benefit Al. W. Fremont); good house. Pygmalion and Galatea 22 (Benefit Joseph O'Meara); good house. Stock co. for last week of season Mam'selle 27-2; large houses. Regular performance of Jane Eyre 29 for Baby Lovering. Dora Metropolitan Opera House Orchestra with Madame Rentz and Edouard De Nevi. Rose GRAND OPERA [illegible] Mrs. [illegible], mgr.): Henrietta Crossman in The Sword of the King 28; very large house. Rose [illegible] Resurrection 29-2; pleased very large house; co.

CLAUDE L. HAGEN
STAGE ARCHITECT and MASTER STAGE CARPENTER
Contractor and Builder of Scenery, Stage Equipments and Machinery.
Practical advice on theatre plans, stages and their proper proportions,

give benefit performance to Bonnie Nunn, manager. The Cricket on the Hearth 22 to large business; also acted to Morris Mellish, play house Sept. 28. The Gay Lor is drawing large business 27-2; Otis 4, to remainder of week with Lovell 11, when Mathis will be the bill.——THE TABERNACLE (H. B. Weeber, mgr.): Victor Herbert and Pittsburg Orchestra 29-2.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, mgr.): Wolfe' Bijou Musical Comedy co. will open a Spring season of four weeks 4 in high-class musical comedy: Mary Marble, Agnes Rose Lane, Gertrude Pelham, Otis Harlan, Dan Mason, and others are in co.——GRAND OPERA HOUSE (A. R. Hawkins, mgr.): Hawkins' Stock co. 27-2; good week. Play: Franchise. Miss 4.——AUDITORIUM (Benjamin M. Hitchcock, mgr.): Metropolitan Opera House Orchestra 3. Amelia 14-16.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Heatley-Moore Stock co. April 27-29; performance and house good. Plays: Rameses, The Last Paradise, For Liberty and Love, Golden Giant Mine, Old Kentucky, The New Dominion, and Knobs o' Tennessee. The Irish Fascinator 30 pleased small house. Season closed 29.

KNOXVILLE.—CHILHOWEE PARK THEATRE (Eugene R. Roberts, mgr.): Summer season opened by Effery's Royal Italian Band April 26-28; excellent satisfaction; large business. Powell-Hubbard co. 29.

JACKSON.—MARLOWE THEATRE (Wagner and Tetfield, mgrs.): Hamilton Comedy, April 29, large and well pleased audience. Effery's Royal Italian Band 4. Sweet Clover 11.

BRISTOL.—HARRELSON OPERA HOUSE (J. D. Kilgore, mgr.): Lehr and Williams' Comedy co. April 27-2; fair.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Robert H. Hyde, mgr.): Henry Lindon April 27 in Ranch Blue Bonnets; large house; satisfactory; Sweet Clover 1.——HOUSE OPERA HOUSE (H. A. Hardy, mgr.): National Stock co. continued 26; excellent business; co. commended; 28, remainder The Bishop of Ba, and Cavalry 29; co. needs entertainment——TEMPLE: Mystery Body, Barker animal control of human in Europe and California, commences 3d. Invention of Barker; stock co. at Hall plays, and this Austin, completes the Barker months.

FORT WORTH.—CHEVALLIER OPERA HOUSE (Paul Chevallier, mgr.): Gaskell-Pollock co. April 20-25; fair business; co. above average. Plays: On the Verge of Ruin, A Game Worth Cash, The Soldier and the Lady, A Colonel in a Mad House, Many Sides to Satan, The Runaway Wife, The Bandit King, and Old South, Detective.

PARIS.—TEMPLE THEATRE (W. R. Keddie, mgr.): Sweet Clover April 28; fair business; performance pleased. Lyceum Theatre co. 29-2.

TEXARKANA.—HARVEY OPERA HOUSE (Lem B. Wade, mgr.): Sweet Clover April 29 pleased to fullness; Effie to large and appreciative audience. Sweet Clover closed 30. Chamberlain Comedy co. commenced 30 to business. Production of Ladies' Choice. The Prisoner of Zenda 30.

GALVESTON.—GRAND OPERA HOUSE (H. C. Gilbert, mgr.): Rudolph April 21 (Tournament Charity Ball); S.-R. Benefit; good audience pleased. The Bandit King, Quarantine, 26-2 canceled 29. Sweet Clover 30.

DALLAS.—THEATRE (George Auer, mgr.): Baron Russell April 27 entertained large audience. Cayton and Tilford co. 27-2.

HOUSTON.—OPERA HOUSE (H. J. Sapphin, mgr.): Flora Glenn (canvas) April 28 to good business.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): Rosina Vokes 25; successful entertainment. The Prisoner of Zenda 2.

GREENVILLE.—KING OPERA HOUSE (Walter Bass, mgr.): Sweet Clover April 22; good business.

AUSTIN.—SIMMONS OPERA HOUSE (George H. Walker, mgr.): Dark.

BROWNWOOD.—SMITH OPERA HOUSE (Roy Simpson, mgr.): Dunbar Male Quartette April 27.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (Harry E. Pratt, mgr.): Sir Hall Caine's The Eternal City April 26-29; fair business. Thousand Dollars 30. Charles B. Hanford 2, 3. Mrs. Bloss 1, 2.——GRAND THEATRE: Dark; undesirable attraction.

PARK CITY.—DEWEY THEATRE (F. J. Mullen, mgr.): Theodore Hosch co. April 27; good business. Courtship of Lady Jane, Charley's Aunt, and Knights of Labor to fair house. Charley's Aunt 29. Lights o' London to fair house. Across the Desert.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Geo. W. F. Wells, mgr.): Bonnie Thompson in The Girl Question April 28; R. S. O.; pleased. Mrs. Bumpstead-Leigh 29; crowded house; pleased. Thomas Jefferson in Rip Van Winkle 30; fine business; Rip Van Winkle 2; Lost Paradise 3; Sweet Clover 4.

BARRE.—OPERA HOUSE (W. W. Lombard, mgr.): Thomas Thomson in The Old Homestead April 24 gave satisfaction to a S.-R. house. The Girl of the Golden West and played Thomas Jefferson in Rip Van Winkle 28; fair business. Rip Van Winkle 29; David Harum 30.

BRATTLEBORO.—AUDITORIUM (C. J. Fox, mgr.): Barnes and Keating co. April 27-2 in Fritz, Ward of Nation, Runaway of New York and Half Back of West.

WOODSTOCK.—MUSIC HALL: Bonnie Thompson April 29 to S. R. O.: fine performance. Effie Ellsler 30. Thomas Jefferson co. 30-2.

BRIGHAM'S FALLS.—OPERA HOUSE: Bonnie Thompson April 28; good house; pleased. David Harum 1.

BURLAND.—OPERA HOUSE (A. W. Hendee, mgr.): Thomas Jefferson in Rip Van Winkle April 30; good house; fine performance.

BENNINGTON.—OPERA HOUSE (Goldsmith & Wood, mgrs.): Country Circus 1.——STRAND HALL (Grant Heath, mgr.): Dark.

SPRINGFIELD.—OPERA HOUSE (George H. Miles, mgr.): A Jolly Associate Troupe 1.

VIRGINIA.

STAUNTON.—OPERA HOUSE (Dickson and Slaughter, mgrs.): Arnold Stock co. April 20-25 in The Girl I Left Behind Me, Shadows of a Life, Lost Paradise, Uncle Josh, Schoolmaster of Lake Side, Across the Desert, Rip Van Winkle, and Fate of New York Girl; co. fair; business small.

DANVILLE.—ACADEMY OF MUSIC (Thomas S. Leath, mgr.): Joseph Jefferson in Rip Van Winkle April 28; fine performance; large audience. Lost Paradise 29; fine production; good co.; large audience. Effie Ellsler 30; fine performance; small audience. Thomas Jefferson co. 2; performance pleased small audience.

ROANOKE.—ACADEMY OF MUSIC (Leath and Wells, lessees): Chauncey Stock co. commenced week April 27 to fair business; co. pleasing; repertoire: Lights o' London, Fate of New York Girl, Shadows of a Life, Uncle Josh, Schoolmaster 28-2.

RICHMOND.—ACADEMY OF MUSIC (Thomas S. Leath, mgr.): Dark.——MAJESTIC THEATRE (John Leath, mgr.): Keith Stock co. in Fritz 27-2; pleased to capacity. A Rebel Life 3-9.

PETERSBURG.—ACADEMY OF MUSIC (Thomas S. Leath, mgr.): Leath Stock co. April 27-29 pleased to capacity. Richard Bowles, soubrette, 27, 28; good house; pleased.

SUFFOLK.—CITY HALL THEATRE (Elks and Leath, mgrs.): Ralph Vandevelde co. 1, 2. Rudolf Aronson 4.

NEWPORT NEWS.—ACADEMY OF MUSIC (Jerry Swindell, mgr.): Rudolf Friml co. April 27-2; fairly successful. Alabama (local) 4.

HARRISONBURG.—ASSEMBLY HALL (W. A. Burkholder and Co., mgrs.): Dark.

LYNCHBURG.—OPERA HOUSE (F. H. Dawson, mgr.): Season closed.

WASHINGTON.

TACOMA.—LYCEUM (Dan B. Wesley, mgr.): The Fatal Wedding April 19-21; large house; good performance.——TACOMA (Cal Heilig, mgr.): David Harum 21 to splendid business; co. good. Effie Ellsler 22 in When Knighthood Was in Flower; large house; best entertainment of season. Weston and Herbert's Vaudeville co. 24, 25; fair attendance; performances good.——ITEM: George Brietzker is now proprietor of the Edison, formerly the La Petite.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): Nina Cushing April 21 in The Second Mrs. Tanqueray; fair business; good co. Effie Ellsler 24, 25, in When Knighthood Was in Flower; excellent performance; splendid attendance.——AUDITORIUM (Harry C. Barrett, mgr.): Captain R. P. Hobson 22; entertaining lecture; large attendance. The Fatal Wedding 23-25; interesting performances; large business.

WALLA WALLA.—NEW WALLA WALLA THEATRE (C. F. Van De Water, mgr.): Charles B. Hanford April 23 in The Old Guard and The Taming of the Shrew to full house; excellent satisfaction. Effie Ellsler and Church Minstrels 22 to S. R. O. Mrs. Bloss in Vassar 28; good house; performance pleased.

WISCONSIN.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Rich Hosts Folks April 28; house and entertainment mediocre. The Telephone Girl 29; fair house. James O'Neil in The Musketeers 27, 28; Monte Cristo 29. Uncle Josh Spruceby 30. The Master by The Confederacy 4.——MUSIC HALL (Alfred and Kirsch, mgrs.): Grand Stock co. 27-2; fair business. Kennedy and Daly's Hospitals 29.

APPLETON.—THEATRE (John Conway, mgr.): The Students April 29 pleased house. Peck's Bad Boy 30 failed to please small audience. Fritz Stock co. 27-2 opened to The Great Ruby to S. R. O. Rudolphus Tours 1. A Milwaukee Tramp 2. The Sporting Duchess 3, 4. Conquest's For Her Sake 5. The Fatal Wedding 7. Fritz Stock co. 11-16. Ellis Trenkard 17. Al. Wilson 18. Wilson Opera 20.

ASHLAND.—GRAND OPERA HOUSE (W. T. Sayer, mgr.): E. J. Carpenter's For Her Sake April 29 equally pleased small house. Shubert's U. C. T. 30; full house; good production. A Boy Day 28, 27; full house; very well satisfied. Uncle Josh Spruceby 28. A Thousand Years 29. James O'Neil 30. Nelson's Minstrels 2. Sam Gaddes 12.

MARINETTE.—GOTT OPERA HOUSE (William Smith, mgr.): Al. Hayes Minstrels April 21 opened good house. Uncle Josh Spruceby 22; good performance and house. The Sporting Duchess 23; large audience; pleased. The Boss That Rule 24-25. E. J. Carpenter's For Her Sake 1. Ellis Trenkard 7. The Master 8. Al. Wilson 29.

BELOIT.—WILSON'S OPERA HOUSE (E. M. Wilson, mgr.): Lyceum Comedy co. April 22-25. In A Border Children and Flanagan's Flats to fair house. Over Niagara Falls 26 played small house. Kennedy's Players 28-2 opened to Check to large house. A Boy Day 3. William Owen 9. Van Dyke and Eaton co. 11-16. Ellis Trenkard 21.

PORT DU LAC.—CHITTICK OPERA HOUSE (C. B. Baker, mgr.): Van Dyke and Eaton co. April 27-29 opened with In the Valley of Kentucky; co. and house fair. Other plays: Among the Deserts, Into Two Worlds, and Miss Hammer from Jersey. The Students 27; co. and house very good. The Kennedy Players 4-6. E. J. Carpenter's For Her Sake 12.

GREEN BAY.—THEATRE (John D. Arthur, mgr.): A Thousand Years April 23 pleased house. Van Dyke and Eaton co. 25-29; R. S. O. The Students 25-29 to SLIM-IM; well satisfied audience. Pete Baby 30 played fair house. Uncle Josh Spruceby 31. Resurrection 27. A Milwaukee Tramp 2. Rudolphus Hart co. 3-7.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, mgr.): The Clansmen April 22 played large house. Lyceum Comedy co. 23, 24, 25 A Border Children and Flanagan's Flats; fair business. Under Hamilth 27; good audience; satisfactory performances.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Hess, mgr.): Uncle Josh Spruceby April 28; large house; very good co. A Milwaukee Tramp 29; fair business and performance. Al. Wilson 1. Rudolphus Hart (local) 7. Hot Cakes 11. When Knighthood Was in Flower 18.

OSHKOSH.—GRAND OPERA HOUSE (J. R. Wilson, mgr.): Al Hayes's Minstrels April 22 pleased; house crowded. The Students 23; crowded house; fine performance. A Milwaukee Tramp 29; small house. Rip Rinkart 30. 29 (local). The Telephone Girl 2.

WAUPUN.—FUTURE OPERA HOUSE (Edward H. Fuller, mgr.): Kennedy's Sons in The Students April 22; very large and fashionable house; performance fair. Williams Hamlin and Dave Dodd in Under Gamble 29 pleased; fair and drew heavily. C. W. Musical Clubs (local) 30.

WAUSAU.—GRAND (C. S. Cass, mgr.): The Students April 24 pleased S. R. O. The Telephone Girl 27 (local) opened S. R. O. Fritz Carmen Stock co. 27-29 pleased small house. A Milwaukee Tramp 30 pleased fair house.

WAUPACA.—CITY OPERA HOUSE (E. J. Harper, mgr.): Indiana Folks (local), by Isabelle C. Tower, April 27 pleased good audience. C. F. Carpenter's For Her Sake 2. E. J. Carpenter's For Her Sake 3.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Peters, mgr.): Van Dyke and Eaton Comedy co. April 27-2 opened with In the Valley of Kentucky to crowded house. Van Dyke and Eaton co. 3-9.

SHEBOYGAN.—HOFFMAN THEATRE (H. J. Groell, mgr.): A Milwaukee Tramp April 24; good business. Chris and Lena 25; S. R. O.; performance very satisfactory. The Fatal 28.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, mgr.): Frank E. Long Stock co. April 27-29; fair performance; small house. A Milwaukee Tramp 30. E. J. Carpenter's For Her Sake 6.

STEVENS POINT.—NEW GRAND OPERA HOUSE (William Hall, mgr.): Fritz Emmet in Fritz April 28 pleased good business. E. J. Carpenter's For Her Sake 2. Hot Cakes 14.

MENOMINEE.—BIJOU OPERA HOUSE (Shell Exter, mgr.): Peter Stutz co. April 27; good house and co. Resurrection 2. Carpenter's For Her Sake 6. Wilson Owen 12.

LA CROSSE.—THEATRE (J. Stair, mgr.): The Clansmen April 21 played large house. York State Folks 22; good business. Cassidy's Consolation 27; good house.

PORTAGE.—OPERA HOUSE (A. H. Cowgill, mgr.): Raymond Vandevelde co. 4-6. William Owen 11.

WYOMING.

LARAMIE.—NEW GRAND (William Hauswirth, mgr.): Resident the Harvest April 28.

CHEYENNE.—TURNER HALL THEATRE (Paul Bailey, mgr.): Resident the Harvest April 28.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Rudolf Friml co. April 21-27 in Maria Odette, Fantana, The Fatal Wedding, Dumont, Virginius, O. Nolan, the Contractor, and The Three Musketeers; large business; excellent performances. Lyceum Theatre co. April 28-2 opened in Under Two Flags to fair business; performances good. Rudolphus Hart co. 3-9.

TORONTO.—GRAND OPERA HOUSE (Frank W. Leslie, mgr.): Thomas Jefferson April 27-29 in Rip Van Winkle; fair business; very well received. David Harum 30; fine performance; good house. Effie Ellsler 1, 2; Rip Van Winkle 2; Hot Cakes 3-9.

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NEW YORK.

Chapin, Roseville, mgr.): Rosenph, entertained April 25-27. Wonderland Vaudeville co. 28. A Wise Woman 29. Alice in Wonderland (local) 30. Al. McGuiness Minstrels, June 1-7. Trifolli 16. Hans Kendall 20. Not C. Gaskets July 6.

QUEBEC, QUE.—JACQUES CARTIER HALL (L. Bertin, mgr.): Royal Comic Opera co. closed its engagement April 25; co. drew very good houses, but claim that attraction prices were too low. Midnight in Chinatown 4-9.

GALT, ONT.—SCOTT'S OPERA HOUSE (R. McMillan, mgr.): A Gambler's Daughter April 27; small house; fair performance. Professor Black co. 1. Resurrection 12. Al. G. Field's Minstrels 18. Other People's Money 22. Lost Paradise 29.

OTTAWA, ONT.—RUSSELL THEATRE (P. Corcoran, mgr.): Mrs. Le Moyne in Among Those Present April 25, 26; good house closed. The Princess Chic 1, 2.——GRAND OPERA HOUSE (H. J. Hitchcock, mgr.): The Eleventh Hour 28-2.

BARRIE, ONT.—GRAND OPERA HOUSE (John Fewell, mgr.): Resurrection April 22 disappointed small audience. Lights of London 28-2. Johnston-Mellon 5.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.): Resurrection April 22; fair house; poor performance. The Hottest Coon in Dixie 7.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Bryce, mgr.): Rentzel and Young co. 4-9. Other People's Money 18.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Fyon, mgr.): The Princess Chic April 27; good house; captivating performance.

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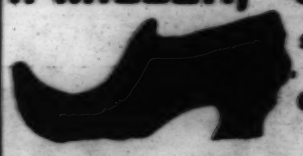

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